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CARICATURE

BY
C. R. ASHBEE, M.A.

FELLOW OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS,
LATE CIVIC ADVISER TO THE CITY OF JERUSALEM



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TO
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CONTENTS

	PAGE
List of Illustrations	ix
Introduction	1
§ 1. The Definition of Caricature	3
§ 2. Caricature and Technique	4
§ 3. Caricature in Early Times, and as a Modern Art	5
§ 4. Caricature and the Mimetic Sense	8
§ 5. Caricature and the Need for Laughter in Life	9
§ 6. Caricature and Draughtsmanship	18
§ 7. The Essentials of Caricature	24
§ 8. The Origins of the Word Caricature	30
§ 9. Caricature and Freedom	33
§ 10. Caricature and Comic Drawing	34
§ 11. The Beginnings of the Modern Art of Caricature in England and on the Continent	37
§ 12. The Change in our Conception of Political and Social Caricature	56
§ 13. Caricature and the Gross	62
§ 14. Caricature and Human Qualities	67
§ 15. Caricature and the Creation of Types	76
§ 16. The Effect of Reduplication in Caricature	81
§ 17. Caricature and the Transformation of the Press	83
§ 18. A Recipe of Wilhelm Busch	88
§ 19. Gavarni in Caricature	92
§ 20. Forain in Caricature	94
§ 21. The Laughter of Gill	95
§ 22. Spitzweg and the German Romanticism	97

CONTENTS

	<small>PAGE</small>
§ 23. George Cruickshank and the English Fairy Story	99
§ 24. The Land of Cockayne	102
§ 25. The Roots of the Kingdom	108
§ 26. The Caricature of Leech and Keene in the Victorian Comedy of Manners	111
§ 27. Caricature and Costume	118
§ 28. Will Dyson as an Interpreter of Socialism	128
§ 29. Goya's Manner of Approach	131
§ 30. A Lesson from Daumier	132
§ 31. Portraiture and Facial Caricature	134
§ 32. Great Caricature	143
§ 33. Caricature and Post-Impressionism	150
Bibliography, and Record of Newspapers and Periodicals	159
List of Artists and Caricaturists	165
Index	181

LIST OF ILLUSTRATIONS.

NO.		PAGE
75.	GILL. Richard Wagner. From <i>L'Eclipse</i> , 1869 <i>Frontispiece</i>	5
1.	GREEK VASE : S. Italian Bill Krater in the British Museum. Cheiron's Trip to his Bath to be cured of his Blindness <i>facing</i>	5
2.	THE BIBLIOMANIAC AT HIS DESK. From Sebastian Brant's " Ships of Fools "	7
3.	CARICATURE DRAWING BY A CHILD OF FOURTEEN <i>facing</i>	9
4.	WEISGERBER : " William to Lieutenant Willy." From <i>Jugend</i> , 1909 <i>facing</i> With the permission of the <i>Münchener Jugend</i> .	11
5.	CALDECOTT : Breton Folk	12
6 & 7.	" CRIME " : When it is done to us. " PUNISHMENT " : When we do it. From <i>L'Assiette au Beurre</i>	16 & 17
8.	RAEMAEKERS : " I crush whatever resists me " <i>facing</i>	18
9.	INIGO JONES : Court Satire on an Anabaptist With the permission of <i>Messrs. Macmillan & Co.</i> , from <i>Green's History of the English People</i> .	20
10.	THACKERAY : The Queen of Paphlagonia, wife of Valoroso XXIV. From <i>The Rose and the Ring</i>	22
11.	GOULD : Education Birrell and the Epis- copal Penguins. <i>Westminster Gazette</i> , 1906 With the permission of the <i>Westminster Gazette</i> .	23

LIST OF ILLUSTRATIONS

NO.		PAGE
12.	MAX BEERBOHM : "Walt Whitman, inciting the Bird of Freedom to Soar." From <i>The Poet's Corner</i> facing With the permission of <i>Mr. Max Beerbohm</i> .	24
13.	MAX BEERBOHM : "A Momentary Vision that once befel young Millais" facing With the permission of <i>Mr. Max Beerbohm</i> .	25
14.	DAUMIER : The Uncanny Wrestler. "Who'll try a Fall?"	25
15.	CARAN D'ACHE : Methods of Warfare With the permission of <i>Messrs. Albert Langen</i> , Munich, from <i>Fuch's Der Weltkrieg in der Karikatur</i> .	26 & 27
16.	TENNIEL : "A Blaze of Triumph."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	28
17.	GULBRANSSON : Leo Tolstoy. From <i>Be- rühmte Zeitgenossen</i> facing With the permission of <i>Mr. Olaf Gulbransson</i> and of <i>Messrs. Albert Langen</i> .	28
18.	THE FRENCH PORCUPINE : "He may be an inoffensive animal, but he don't look like it."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	29
19.	RAEMAEKERS : "The Axe to the Root" facing With the permission of the <i>Uitgevers-Maat- schapij Elsevier</i> .	30
20.	DYSON : "Modern Science and Prehistoric Savagery" With the permission of <i>Messrs. Stanley Paul & Co.</i>	31
21.	OBERLÄNDER : "Neptune hailing a Steamship." From <i>Fliegende Blätter</i> From <i>Joseph Pennell's "Pen Drawing."</i>	35
22.	DAUMIER : "Le premier copie la Nature, le second copie le premier"	36

LIST OF ILLUSTRATIONS

NO.		PAGE
23.	GILLRAY : "John Bull's Appetite"	38
24.	HOGARTH : "The Politician" With the permission of <i>Messrs. Chatto and Windus</i> , from <i>Hogarth's Complete Works</i> .	39
25.	SIXTEENTH CENTURY CARICATURE : Luther and Catherine von Bora With the permission of <i>Mr. André Blum</i> .	40
26.	TENNIEL : Obstructives. "Mr. Punch to John Bull" With the permission of the <i>Proprietors of Punch</i> .	41
27.	SEVENTEENTH CENTURY BROADSIDE : The Scots holding their Young King's Nose to the Grindstone <i>facing</i> With the permission of <i>Messrs. Macmillan & Co.</i> , from <i>Green's History of the English People</i> .	43
28.	DUTCH CARICATURE ON RICHARD CROMWELL, 1659 With the permission of <i>Messrs. Macmillan & Co.</i> , from <i>Green's History of the English People</i> .	43
29.	BROADSIDE OF 1647 : "These Tradesmen are Preachers in the City of London" With the permission of <i>Messrs. Macmillan & Co.</i> , from <i>Green's History of the English People</i> .	44
30.	TRACT OF 1636 : Two Upstart Prophets With the permission of <i>Messrs. Macmillan & Co.</i> , from <i>Green's History of the English People</i> .	45
31.	ROWLANDSON : The Two Kings of Terror, 1814 <i>facing</i>	46
32.	ROWLANDSON : "The Corsican and the Bloodhounds look down from a Balcony on the Tuileries" 1815 <i>facing</i>	47
33.	KLEY : "Die Flurbereinigung" With the permission of <i>Mr. Heinrich Kley</i> .	48

LIST OF ILLUSTRATIONS

NO.		PAGE
34.	DAUMIER : "Prends garde mon cher!" <i>facing</i> With the permission of the <i>Delphin-Verlag</i> , Munich.	49
35.	GERMANY'S FUTURE : "The Pickelhaube." <i>Viennese Caricature of 1870</i> With the permission of <i>Messrs. Albert Langen</i> , Munich, from <i>Fuch's Der Weltkrieg in der Karikatur</i> .	50
36.	GERMAN UNITY : Caricature from <i>Punsch</i> , 1866 With the permission of <i>Messrs. Albert Langen</i> , Munich, from <i>Fuch's Der Weltkrieg in der Karikatur</i> .	51
37.	DAUMIER : "The European Balance of Power," 1867	53
38.	DAUMIER : "The European Balance of Power"	54
39.	DAUMIER : "Europe's Military Budget in the nineteenth century"	55
40.	GULBRANSSON : "The British Lion forced to adopt Compulsory Service" <i>facing</i> With the permission of <i>Mr. Olaf Gulbransson</i> and of the <i>Simplicissimus Verlag</i> .	56
41.	GRAETZ : "The Patient Satisfied." From <i>Der Floh</i> , Vienna, 1903 <i>facing</i>	57
42.	BRAAKENSIECK : "John Bull's Triumph to Pretoria, 1900" With the permission of <i>Messrs. Albert Langen</i> , Munich, from <i>Fuch's Der Weltkrieg in der Karikatur</i> .	57
43.	RAVEN HILL : "The Boiling Point." From <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	58
44.	GULBRANSSON : "Delcassé's New Ride." From <i>Simplicissimus</i> , 1911 <i>facing</i> With the permission of <i>Mr. Olaf Gulbransson</i> and of <i>Simplicissimus Verlag</i> .	60

LIST OF ILLUSTRATIONS

NO.		PAGE
45.	LUDWIG STUTZ : "The Little Fellow's First Outing." From <i>Kladderadatsch</i> , 1904 With the permission of <i>Messrs. A. Hofmann & Co.</i> , Berlin.	59
46.	HENGELER : "King Edward sows the Dragon's Teeth" <i>facing</i> With the permission of <i>Mrs. E. Hengeler</i> , from <i>Hengeler Aus einem Tagebuch</i> , <i>Verlag Karl Schnell</i> , Munich.	61
47.	GAVARNI : "Je te presente." From <i>Le Diable à Paris</i>	61
48 & 49.	BUSCH : "The Interrupted Duet." From <i>Hernach</i> With the permission of the <i>Feuer-Verlag</i> , <i>Messrs. Lothar Joachim</i> , Leipzig.	64
50.	GILLRAY : "The Bridal Night" <i>facing</i>	64
51.	GILLRAY : "Supplementary Militia turning out for Twenty Days' Amusement"	66
52.	WILLETT : "L'Envie." From <i>Les sept Péchés Capitaux</i> <i>facing</i> With the permission of the <i>Société du Droit D'Auteur</i> .	67
53.	OLSHAUSEN-SCHÖNBERGER : "Der Besuch der Erbtante." From "The Mirror of the Animal World" With the permission of <i>Messrs. Braun and Schneider</i> , Munich.	68
54.	OLSHAUSEN-SCHÖNBERGER : "Der Mäcenas im Atelier." From "The Mirror of the Animal World" With the permission of <i>Messrs. Braun and Schneider</i> , Munich.	69
55.	GOYA : "Asta su Abuelo." From <i>Las Caprichas</i> <i>facing</i>	70
56.	DAUMIER : "Le Perroquet" <i>facing</i> With the permission of the <i>Delphin-Verlag</i> , Munich.	71

LIST OF ILLUSTRATIONS

NO.		PAGE
57.	SIXTEENTH CENTURY CARICATURE : "The habit does not make the monk" With the permission of <i>Mr. André Blum.</i>	71
58.	GODEFROI : "The Uncourteous Englishman" From <i>Joseph Pennell's Pen Drawing.</i>	73
59.	CESARE : "The Japanese Danger."— <i>New York Sun</i> , 1914 With the permission of the <i>New York Sun.</i>	74
60.	SPECIMEN OF MR. PUNCH'S INDUSTRIAL EXHIBITION OF 1850 With the permission of the <i>Proprietors of Punch.</i>	75
61.	BAXTER : "Ally Sloper's Half Holiday" With the permission of <i>Mr. Gilbert Dalziel.</i>	77
62.	DAUMIER : "Robert Macaire"	78
63.	DAUMIER : "Ratapoil" <i>facing</i>	80
64.	GULBRANSSON : "Bulow contemplating the Skull of Bismarck." From <i>Berühmte Zeitgenossen</i> <i>facing</i> With the permission of <i>Mr. Olaf Gulbransson</i> and of <i>Simplicissimus Verlag.</i>	81
65.	WILLETTE : "So John Bull, that's for you!" <i>facing</i> With the permission of the <i>Société du Droit D'Auteur.</i>	83
66.	FURNISS : "Education's Frankenstein."— <i>Punch</i> , 1883 With the permission of the <i>Proprietors of Punch.</i>	84
67.	"THE RAILWAY JUGGERNAUT."— <i>Punch</i> , 1845 With the permission of the <i>Proprietors of Punch.</i>	86
68.	RAVEN HILL : "What our Charabancs have to put up with."— <i>Punch</i> , 1927 With the permission of the <i>Proprietors of Punch.</i>	87

LIST OF ILLUSTRATIONS

NO.		PAGE
69.	ROESLER : "Die Karikatur."— <i>Fliegende Blätter</i> , 1927 With the permission of <i>Messrs. Braun and Schneider</i> , Munich.	88
70.	BUSCH : "Guide to Historic Portraiture." "Napoleon" With the permission of <i>Messrs. Fr. Bassermann</i> , Munich, from <i>Dideldum</i> .	90
71.	BUSCH : "Guide to Historic Portraiture." "Frederick the Great" With the permission of <i>Messrs. Fr. Bassermann</i> , Munich, from <i>Dideldum</i> .	91
72.	GAVARNI : "Ne lui parlez pas des bourgeois." From <i>Le Diable à Paris</i>	93
73.	FORAIN : "Allegorie." "L'Affaire Dreyfus." From <i>PSST ! 1898</i> With the permission of <i>Les Petits-fils de Plon & Nourrit</i> .	95
74.	GILL : Gambetta	96
76.	SPITZWEG. From <i>Fliegende Blätter</i> With the permission of the <i>Delphin-Verlag</i> , Munich.	97
77.	SPITZWEG : "The Cactus-Fancier" facing From <i>Hermann Uhde-Bernays Des Meisters Leben und Werk</i> .	98
78.	GEORGE CRUICKSHANK : "'Hop - o' - my - Thumb' presenting the Seven League Boots to the King"	100
79.	TENNIEL : "The Mad Hatter's Tea Party." From <i>Alice in Wonderland</i> With the permission of <i>Messrs. Macmillan & Co.</i>	102
80.	CALDECOTT : "The Mad Dog" With the permission of <i>Messrs. Frederick Warne & Co.</i>	103

LIST OF ILLUSTRATIONS

NO.		PAGE
81.	HOLIDAY : "The Beaver's Lesson." From "The Hunting of the Snark" With the permission of <i>Messrs. Macmillan & Co.</i>	104
82.	WALTER CRANE : Caricature from the Guest House Visitors' Book of the Guild of Handicraft	107
83.	PETER BREUGHEL THE ELDER : "The Hay runs after the Horse." From the Flemish Proverbs	108
84.	PETER BREUGHEL THE ELDER : "The Land of Cockayne"	110
85.	LEECH : "Why, what's the matter, John Thomas?" With the permission of the <i>Proprietors of Punch</i> .	112
86.	ILLUSTRATION FROM AN UNFINISHED NOVEL. — <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	114
87.	KEENE : "Gastronomers Afloat."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	115
88.	HOGARTH : "Taste in High Life" With the permission of <i>Messrs. Chatto and Windus</i> , from <i>Hogarth's Complete Works</i> .	116
89.	BAUMER : "A Decade's Progress."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	117
90.	A HEAD DRESS OF 1777 With the permission of <i>Messrs. Chatto and Windus</i> , from the <i>Caricature History of the Four Georges</i> .	120
91.	A NEW OPERA GLASS	120
92.	TERBORCH : Portrait of a Gentleman <i>facing</i>	121
93.	A DANDY : Eighteenth Century Caricature With the permission of <i>Messrs. Chatto and Windus</i> , from the <i>Caricature History of the Four Georges</i> .	122

LIST OF ILLUSTRATIONS

NO.		PAGE
94.	A DANDYZETTE: Eighteenth Century Caricature	122
95.	DU MAURIER: "Modern Aesthetics." "The Ineffable Youth."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	124
96.	DU MAURIER: "Just hint a fault."— <i>Punch</i> With the permission of the <i>Proprietors of Punch</i> .	125
97.	BLIX: "All Highest Contribution to the Levy for the Defence of the Realm." <i>Simplicissimus</i> facing With the permission of the <i>Simplicissimus-Verlag</i> .	127
98.	DYSON: "The Division of Labour" From the <i>Daily Herald</i> , November 6th, 1913.	129
99.	GOYA: "Contra el bien general." From <i>Los Desastres de la Guerra</i> facing	131
100.	GOYA: "Los Cinchillas" facing	132
101.	DAUMIER: "Le Defenseur" facing	133
102.	DAUMIER: "Le Député Ventrigoulard-achevant ses fonctions législatives et digestives" facing With the permission of the <i>Delphin-Verlag</i> , Munich.	133
103.	GHEZZI: "Pergolese" facing	134
104.	DORÉ: "The Suck Purses." From <i>Rabelais</i> With the permission of Messrs. Chatto and Windus, from <i>Urquhart and Motteux's Rabelais</i> .	135
105.	MAX BEERBOHM: "Studies of Mr. Cunningham-Graham" facing With the permission of Mr. Max Beerbohm.	136
106.	MAX BEERBOHM: "Self Portrait" <i>Between pages 136 & 137</i> With the permission of Mr. Max Beerbohm.	

LIST OF ILLUSTRATIONS

NO.		PAGE
107.	NICHOLSON : "Receipt for Max" <i>Between pages 136 & 137</i>	137
108.	OSPOVAT : "Self Portrait" <i>facing</i> 137	137
109.	GOLIA : "Edward VII and Alfonso of Spain." <i>Pasquino</i> From <i>Averarius Karikatur.</i>	137
110.	HOGARTH : "Simon Lord Lovat" With the permission of <i>Messrs. Chatto and Windus</i> , from <i>Hogarth's Complete Works.</i>	140
111.	GULBRANSSON : "Ibsen." From <i>Berühmte Zeitgenossen</i> With the permission of <i>Mr. Olaf Gulbransson</i> and of <i>Messrs. Albert Langen.</i>	142
112.	DORÉ : From Theophile Gautier's translation of <i>Münchhausen</i>	144
113.	PETER BREUGHEL THE ELDER : Parable of the Blind <i>facing</i> 149	149
114.	OSPOVAT : Rodin <i>facing</i> 155 With the permission of the <i>St. Catherine Press</i> , from <i>The Works of Henry Ospovat.</i>	155

INTRODUCTION

THIS book is the outcome of an evening—one of many pleasant evenings—at the Art Workers' Guild, when the artists gather together, discuss each other's crafts, and tear each other to pieces.

The interest of the particular evening at which the art of caricature was discussed, and many of the pictures here following shown, lay in this, that an attempt was made to define caricature and to show how, for English artists, the word was still changing, the craft still being formed.

What follows, therefore, is not all my own ; and the personal impressions of a fellow artist who is not himself a caricaturist, if they do nothing else, may show what, at a critical period of his life, caricature meant to the writer, and how he blesses the happy draughtsmen for their insight and their gift of laughter.

My acknowledgments are due in the first place to the artists who have allowed me to reproduce their drawings and then to the publishers and others who own the copyright. As it has been difficult to make these acknowledgments in each case under the individual plate, I have done so in the List of Illustrations.

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CARICATURE

right, and believe that no available permission has escaped our net. If we have unwittingly offended against any unknown interests, we shall be only too glad to make the necessary acknowledgments and apologies.

§ 1. *The Definition of Caricature*

WE must not define too sharply, for this word “caricature” is loosely used, and used with certain variations in English, French, German and Italian ; and in the using it is well to remember that we are dealing, not with an art that has been, or that can be, circumscribed in any particular historic period, but that is very much alive and being shaped and transformed to modern needs and with modern methods. Champfleury, Blum, Carco, Arsène Alexandre, Wright, Parton, Everitt, Buss, Fuchs, and other writers on caricature have felt the need for suppleness of handling ; but we may take the definition given by Murray in 1893 as our starting point : /“ caricature in art is grotesque or ludicrous representation of persons or things by exaggeration of their most characteristic feature.”/

At the very outset our definition is challenged, and by the artists themselves. Innumerable pictures appear as caricatures, and are so accepted by the public, that do not fit into our definition ; others appear at which the public laughs but in which the artists repudiate all caricature. I want to examine this, to try to bring the definition up to date, and to show that the exaggeration must be either of draughtsmanship or of subject, in order to make it caricature in the sense in which I use the word.

CARICATURE

§ 2. *Caricature and Technique*

With the various technical methods—the ways in which the caricaturists speak to us—I do not propose to deal. Every artist develops his own technique. His style and the way he laughs are inevitably influenced by the materials in which he conveys his laughter, whether he does it in stone, or wood, or clay ; with the chisel, or the modelling tool ; paints, or fires his gibe on glass ; bites it with acid on the copper plate ; gives it with the pencil touch on the lithographic stone ; or works for one or other of the innumerable processes of the modern Press, he inevitably feels his way and shapes his style to the process he employs. Here, as elsewhere, “ Soul is form and doth the body make.”

The pictures that I give illustrate this in many ways : they tell the effect of the different processes upon the art ; they show how the artist’s style adjusts itself to the tool or its manner of handling. Thus the lithograph encourages swift direct statement from the stone—it gave the great French school of the mid-nineteenth century their chance. The artist who cuts his own wood block draws quite differently from him who turns his drawings over to another. An artist who draws direct upon the wood is influenced by the tenderness and the roseate hue of the wood ; it affects his line and his brush work, sets him moving on another plane than the one in which his drawing may finally appear for us. The development of the process block again transforms draughtsmanship. In a period of war, or when the caricaturist cannot keep pace with the “ Press correspondent ” because of the greater time it

I.
GREEK VASE



[To face page 5



CARICATURE IN EARLY TIMES

takes to print drawings than paragraphs of type, caricature hobbles after the event, and so the caricaturist has more chance to reflect and generalise ; as Fuchs, the learned author of *The World War in Caricature* has it, "Er philosophiert mehr ueber die Dinge." Or again, as in *Simplicissimus* with its immense circulation, some 200,000 to 300,000, delightful colour processes become possible, and so modify the whole craft and the way the average man is captured by it. What is possible to the generation of a Gulbrannson was not possible to that of a Daumier. Of technical processes there are hundreds ; each is a study in itself. The wise caricaturist will go into the workshop and observe them. My object is rather to point to the masters themselves, their work and how it has moved men.

§ 3. *Caricature in Early Times, and as a Modern Art*

Nor do I propose, except by way of casual reference, to treat of caricature in earlier ages. There has been caricature in Gothic misereres, gargoyles, windows, missals ; in Roman portrait sculpture ; on Pompeian walls ; on Greek vases ; in ancient Hindoo drawings of the gods ; and despite our archæologists who measure skulls and elaborate theories about hydrocephalism, there is caricature in eighteenth dynasty work in Egypt. But all that is mostly in other materials—stone, clay, glass, wood—than those with which caricature as a modern art is concerned. Modern caricature, the subject of this essay, is for the most part an art of printed reduplication. It is the Press that gives to caricature the power, the danger, and the charm.

CARICATURE

The modern art of caricature begins with liberty of the Press, and thus it begins at different times in different countries. Also it takes different forms, for even where it is not allowed full freedom, hobbled by a Bismarck in Germany or a Napoleon III. in France, it may yet be permitted a limited scope.

But caricature as a form of expression in art is as old as art itself, it is implicit in classic drama—stage craft. On a vase, among many other such, in the British Museum (see Illus. No. 1), we find Cheiron the Centaur being pushed upstairs ; he is to be cured of blindness by the god, Xanthias, the slave above is helping him up, the shoving slave below suggests the Centaur's hind legs.

In an ancient Hindoo drawing we see Krishna on his travels, the god is mounted on an elephant, and the elephant, rollicking along joyously, is constructed of the various accommodating young ladies that make up the god's harem. One of the most significant of ancient Roman caricatures is from a graffito on the Palatine : “Alexaminos adores his god.” The god is an ass crucified.

Caricature with us, since the coming of the printing press, takes the place of the licensed buffoonery of mediæval life, the court fool, the “boy bishop,” the “abbé des cornards,” and the rest. Mediæval caricature played a great part in life, and to understand it we have to remember that Christian doctrine postulated a world before the coming of the Saviour in the power of the Fiend. Evil was. Revelation came through the Church, and one side of her art was caricature. The gibe was sanctioned. Some little devil is in the holy

CARICATURE IN EARLY TIMES



2.

THE BIBLIOMANIAC AT HIS DESK

water stoup, the fox is carven on the pulpit, where he preaches to the geese, the ass and the gander play the clarionette in gargoyle or column, and on the vellum in

CARICATURE

gilded and painted missals are cowled pigs, monkeys and all manner of beasts. For mediæval caricature we have but to look at the western porch of any great cathedral : the way into the holy place is by way of caricature ; it is one of the ways to Heaven. Take it lightly. As for your own personal relations with the Devil ; you may laugh at him, caricature him as much as you like, but best remember that he is always near.

When the art of printing first begins caricature steps into type (No. 2). We see in Sebastian Brant's *Ship of Fools* the bibliomaniac with cap and bells, spectacles and feather brush dusting his books, and under the cut the words :

Qui libros tyrii vestit honoribus
Et blattas abijt pulverulentulus
Nec discens animum litterulis colit :
Mercatur nimia stultitiam stipe.

which J. W. Clark thus happily translates :

Who clothes his books in Tyrian dyes
Then brushes off the dust and flies,
Nor reads one line to make him wise,
Spends lavish gold and—Folly buys.

And it was just about then, with the first beginnings of the Protestant Reformation, that Erasmus wisely warns us how Momus was thrust out of Heaven ; and, he suggests, it was disastrous for the gods. Flattery had it all her own way after that. We must have caricature to guard the sanity of life, for even the gods grow swollen headed.

§ 4. *Caricature and the Mimetic Sense*

Between the coming of the art of printing, and the granting of liberty to the Press, when the modern



3. CARICATURE DRAWING BY A CHILD OF
FOURTEEN

[To face page 9

CARICATURE AND NEED FOR LAUGHTER

art of caricature begins, there is a period of trial, a preparing for the birth of the art as we understand it, a period of 300 years which we will consider directly. But this may here be said. Though it be a modern art with which we are dealing, an art that has to be continually re-shaped and brought up to date, we have in caricature something very fundamental, something deep down in our nature. We caricature before we create; to caricature is part of the mimetic instinct. Most children with any sense of humour and a gift for drawing can caricature; all sensible boys at school "take off" their masters, all sensible masters enjoy the caricatures. Here (No. 3) is a page from the letter of a child of fourteen who has never been taught drawing, but encouraged to regard it as a natural way of expressing ideas in writing.

§ 5. Caricature and the Need for Laughter in Life

Caricature is a part of our need for laughter in life. The Englishman first became conscious of this when, after the great age of Shakespeare, he realised what he had flung away with the mediaeval Church; Samuel Butler's mock heroic poem, which gave us the word "hudibrastic," first revealed this, and Hogarth was its inevitable illustrator. Get rid of humbug, laugh it away with caricature. Hudibras, the counterpart in literature of caricature in plastic art, is a skit on English Puritanism, and the knight, who with his squire Ralphy are modelled on Cervantes' Don Quixote, is one of Rabelais' "agelasts"—the men who are incapable of laughter. They are terrible fellows: they will fight,

CARICATURE

they will cant, they will for ever be talking—and about God, but laugh they cannot :

I do begin to fear 'tis you ;
Not by your individual whiskers,
But by your Dialect and Discourse,
That never spoke to Man or Beast
In notions vulgarly exprest.

For the sixteenth-century Englishman had discovered language, the Bible. But he also misused his discovery. The only way to get rid of such men is by laughter. We must get back laughter in to life, and we will get it by way of common sense and caricature; the one postulates the other—so says the Englishman.

Comedy, or the comic element, George Meredith tells us in his classic essay, is the specific for the poison of delusion that Folly brings. “Unreason and Sentimentalism are Folly’s parentage—when she is respectable.” And caricature, as distinct from satire on the one hand and irony on the other, is an essentially English way of laughing. The Classic Renaissance gave the Englishman his warrant. Laughter, Quintillian told him then, was “engendered either out of the soul of man, or his deeds, or what he has about him.” (“Risus oriuntur ex corpore ejus in quem dicimus, aut ex animo, aut ex factis, aut ex iis quæ sunt extra posita.”) And Cicero likewise suggested to him then that all the material for caricature was in the vices of humanity. (Materies omnis ridiculorum est in istis quæ sunt in vita humana.”) And if the classic view be right, the caricaturist sees them in those he wants to laugh at, whatever charity or gall his pencil hides. We have but to think of some of the great



4. "WILLIAM TO LIEUTENANT
WILLY"

WEISGERBER

[To face page 11

CARICATURE AND NEED FOR LAUGHTER

within living memory and how the caricaturists have handled them ; the truculence of a Palmerston ; the ruthlessness of a Bismarck, "iron-fisted" ; the verbosity and often cheap idealism of a Gladstone, as the ludicrous G.O.M. ; the cynicism and sometimes tawdry grandeur of a Disraeli, as "the Jew boy" ; the opportunism and merititious flash of a Napoleon III., as "Badinguet" ; the vulgar bumpitiousness of a Chamberlain, as "Pushful Joe" ; the vanity and vainglory of William II., as "little Willy," the petty lieutenant decorating himself in Weisgerber's drawing (No. 4). Unfair all this ? It depends largely on the handling of the caricaturist and upon our own mood. The antiseptic is laughter.

It was doubtless so in ancient times where the great were mocked and life free enough to sanction the mockery ; as indeed it was on the Athenian stage when men mocked Cleon or Socrates. Champfleury, in his *History of Ancient Caricature*, quotes Aristotle as saying that men must of necessity be represented as either better than they really are, or worse, or failing that just as ordinary mortals. If you do the first, he suggests, you may not have sufficient laughter in you and your idealism be too cheap ; and he adds, with the Frenchman's delicate irony, "Aristote n'a pas compris ce rôle de la caricature ; d'autres l'ont compris." Aristotle, he says, saw in what was laughable some avoidable ugliness or fault ; "une faute ou une in-correction qui n'est ni douloureuse ni destructive ($\deltaνώδυνον καὶ οὐ φθαρτικόν$) tel est par example, un visage laid et contourné, mais sans souffrance." The Greek had the root of it in him. You shall not mock

CARICATURE



5. BRETON FOLK

CALDECOTT

CARICATURE AND NEED FOR LAUGHTER

at suffering or at ugliness that cannot help itself. All else is fair game. Acid for copper plates was not invented by the ancient Greeks. It was the English, Champfleury suggests, who had enough of it not only to bite into their plates, but into the very faces of their great men. ("Quelques Anglais ont fait mordre non seulement leurs planches, mes les personnages avec la planche ; et ce qui leur restait d'acide il semble qu'ils l'ont jété a la figure des grands.")

And we may often value a caricature, its soundness, by the way the draughtsman laughs ; test his heart, so to speak. Take as an example a caricature by Randolph Caldecott, one of the kindest of our comic draughtsmen (No. 5). A cripple is dragging a cart ; he has one leg only, the other is severed at the knee. He looks so absurd and hot, is working so hard with his crutches, his harness is so rickety and inadequate—laughable. Yet we do not laugh at him, though he thinks he is doing all the work, because the kindly little mongrel is helping, and a sturdy youngster, whose face we cannot see, is shoving along behind. We are all of us conforming to Aristotle's canon of laughter in caricature.

This half-guessed riddle of the ancient world, of laughter justified or unforgivable, generous or cruel, we watch it as we do a doubtful light in halfcharted seas. Bergsen has an essay on laughter. He picks up the Aristotelian point again and gives the modern caricaturist a hesitating lead ; speaking of the face he says, however regular it be, "however harmonious its lines and supple its movements, their adjustment is never altogether perfect : there will always be dis-

CARICATURE

coverable the signs of some impending bias, the vague suggestion of a possible grimace, in short some favourite distortion towards which Nature seems to be particularly inclined. The art of the caricaturist consists in detecting this. . . . Beneath the skin-deep harmony of form, he divines the deep-seated recalcitrance of matter. He realises disproportions and deformations which must have existed in Nature as mere inclinations, but which have not succeeded in coming to a head, being held in check by a higher force. This art, which has a touch of the diabolical, raises up the demon who has been overthrown by the angel." So the modern caricaturist, while conforming to the Aristotelian view, wisely brings the Devil home again.

We laugh differently now from the way men laughed 200 years ago. We laugh more terribly; perhaps with more knowledge, not, I think, with less pity. The change in man's laughter is in his changed attitude towards God. It is no longer the laughter of a Hogarth or a Rowlandson. The German philosophic Romanticism has passed, the blinds have been pulled up. The Universe, or as some would call it, the Multiverse, seems more terrible than it was. Man's laughter now is not so loud nor so crude, it has less the bitterness of a Gilray, more that of a Daumier. So many things have happened. We have seen the rise, the fall, the reconstruction of the Christian Church; we note the fact of Islam, and that there are other universal religions in the world; the Far East and the Buddhist pessimism have touched us; the evolutionary hypothesis has become part of our mental equipment, and following hard upon it the cataclysmic theory of history. Our

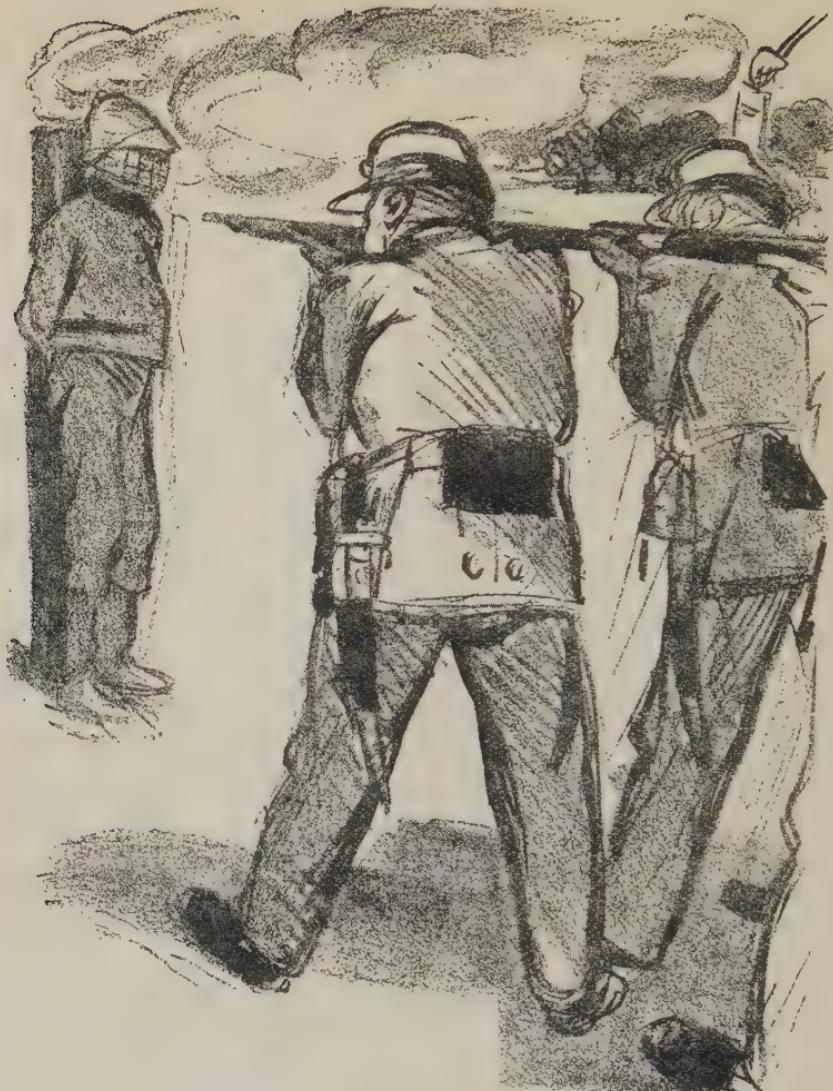
CARICATURE AND NEED FOR LAUGHTER

caricaturist now has to be aware of these things, or his laughter will be trivial. And if he laughs less light-heartedly, less like a child, he laughs with more experience—may be he has more need to laugh.

I first came to think on this subject of caricature when, in the years 1915 and 1916, I was, with two or three other Englishmen, commissioned, or privileged, to carry a private message from Sir Edward Grey to the American people. It had to do with what afterwards became the League of Nations. We were not allowed to propagandise. We had to act as private individuals. We had to report to the Cabinet. We were told if we succeeded we should get no credit, if we failed we should be blamed. We took our orders. Each of us went on his own, delivered his message in his own way. I bethought me of the caricaturists, and how with their aid I could best deliver mine. I gave a series of talks, unpaid and private, on "the ideas behind the war." Scattered up and down these pages are some of the pictures I used and which were made into lantern slides. I think now, as I discovered then, that of all the men who gave themselves in those years—soldiers, politicians, civil servants, poets, artists, scientists—the man who had most influence in swinging opinion and "winning the war," if so trite a phrase may now be forgiven, was a caricaturist—the Belgian Raemaekers.

There are some of the cartoons of that terrible time that have eternal significance. They are great because of their quality of caricature. They deal not so much with men as with ideas. The caricature forces the idea into prominence. And men felt then there was another

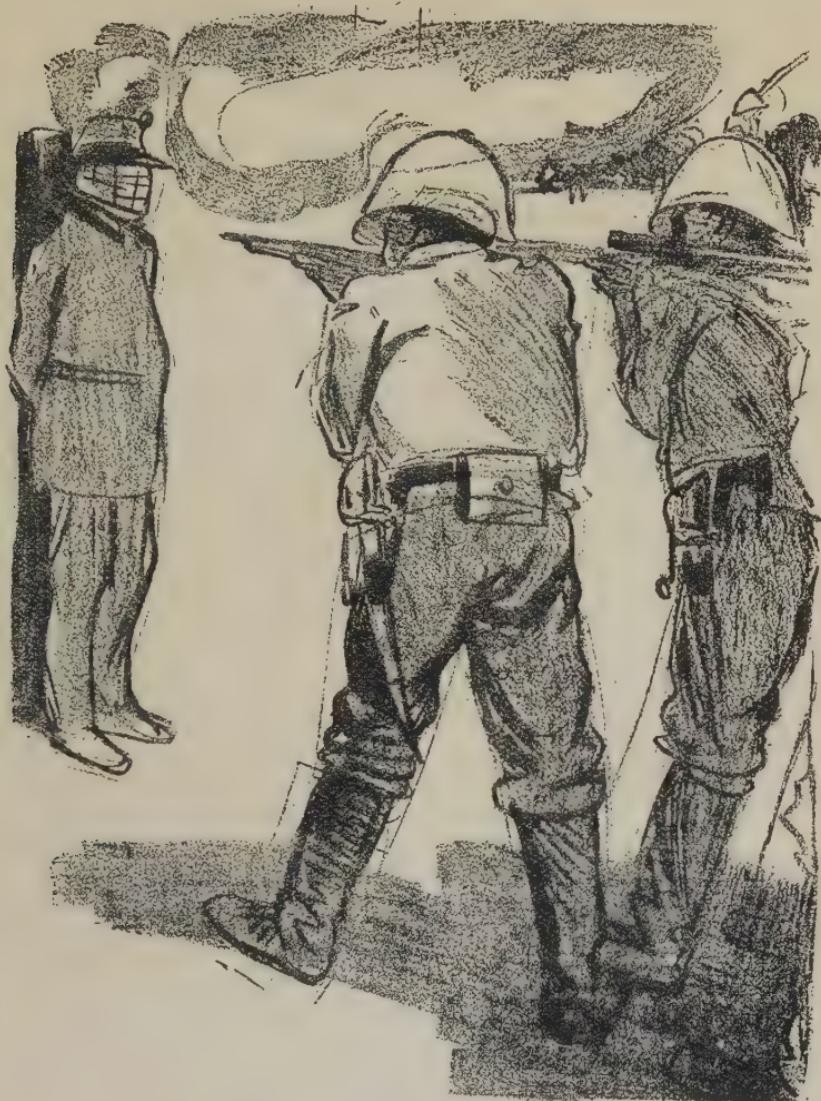
CARICATURE



6. "CRIME": WHEN IT IS DONE TO US

side to the art of caricature—the vital need of it. We had to laugh in order to live. Some fault was in the human mind, some spell set upon it that must be

CARICATURE AND NEED FOR LAUGHTER



7. "PUNISHMENT": WHEN WE DO IT

charmed away; the spell breaker was the caricaturist. From among the thousands of pictures I select two. The first (Nos. 6 and 7) is from *L'Assiette au*

CARICATURE

beurre : “*Crime* when it is done to us, *Punishment* when we do it.” The second from the great Belgian series : “I crush whatever resists me” (No. 8). They tell their story. As caricature they have both been challenged, but they appear in the customary collections of caricature, and they have the exaggeration which is the essence of the modern art. If we laugh it is with the divine laughter of Satan and the Sons of God when they present themselves before the Lord—laughter at the folly of man. Skin for skin. Goethe restates for us the Book of Job, when he writes of laughter :

Verzeih, ich kann nicht hohe Worte machen,
Und wenn mich auch der ganze Kreis verhönt ;
Mein Pathos brächte dich gewisz zum Lachen,
Hättst du dir nicht das Lachen abgewöhnt.

Indeed we could not have got through without our caricaturists. Hazelden was a daily blessing, as were many of the *Punch* draughtsmen. It was the same for the Germans with Gulbransson, Wilke and the rest, for the Italians with Golia, and Valloton realised it, among many others, in France when he drew the men in the trenches reading their feuilletons. The dead boot outside the trench told the whole story—but we laughed. Our laughter helped us through.

§ 6. *Caricature and Draughtsmanship*

I suggest that good draughtsmanship is not essential to caricature ; but the power of getting at what you want is essential. Thackeray, Carruthers Gould, Max Beerbohm are examples of this. We are sure about the



8. "I CRUSH WHATEVER RESISTS ME" RAEMAEKERS

[To face page 18]

CARICATURE AND DRAUGHTSMANSHIP

drawing of a Daumier, a Caran d'Ache, a Charles Keene—we are not so sure of Max Beerbohm ; but it does not matter, for we know that few great caricaturists are so certain of saying, with a few strokes, precisely what they want to say.

There are other forms of art in which good draughtsmanship is not a *sine qua non*. With caricature it is as with my own art of architecture. The architect need not draw well in order to build well ; but skill in draughtsmanship enables him to convey the idea of his building to others, and it helps him to get jobs. We note here how great and often dangerous a weapon the pencil is, for it holds the power to trick and trifle and mislead—what the Germans call “verblenden.” The great builders of the Middle Ages could probably not draw at all, in our sense of the word ; and in modern architecture some of the worst building has looked best on paper, captured committees, and dazzled us on exhibition walls. What is good draughtsmanship, or the power of being able to draw ? Sir Joshua Reynolds told his students that they should know the human figure so well that they could, from memory, at any moment with brush or pencil make it represent any activity required. Wise counsel that—for painters. And after the human figure, the animals and the other things daily seen. Power to draw connotes memory, and the capacity to render what the eye has seen. It is an altogether different matter from composition ; or the colour sense ; or the knowledge of architectural structure and detail ; or skill in pattern designing ; or the power, for instance, that Inigo Jones had of fashioning figures—caricature figures perhaps—for

CARICATURE

Trippodolingo



9. COURT SATIRE INIGO JONES
ON AN ANA-
BAPTIST

CARICATURE AND DRAUGHTSMANSHIP

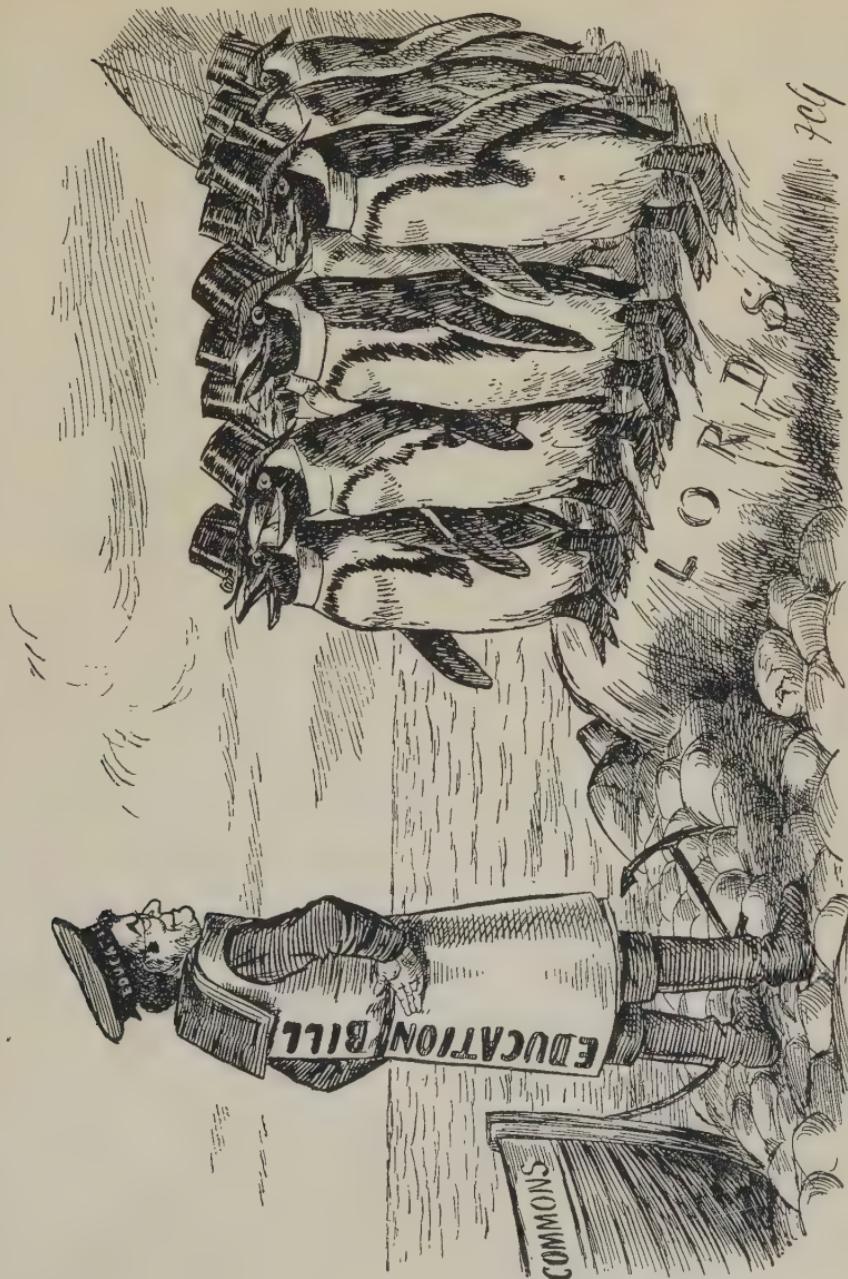
Court masques (No. 9); and the key to it all is the human form. Mastery here, some artists attain more readily than others, and some of the greatest, William Morris, for instance, or Bodley the architect, hardly achieve at all. In this sense, of representational drawing as it has been somewhat clumsily called, many of the finest caricaturists have been poor draughtsmen. There is no doubt that Thackeray, as well as being a great novelist, was a great caricaturist; but had we asked him to draw the leg of James Yellowplush he would not have done it well. On the other hand, if we say to him show us King Valoroso XXII. squashed flat under the warming pan, or the Queen—in *The Rose and the Ring*, that rich fount of caricature—seated in stuffy splendour and self-satisfaction on her mid-Victorian throne (No. 10), what a delightful result he produces.

And so it is with Carruthers Gould and Max Beerbohm. Without being great draughtsmen, they are great caricaturists. They say in a few convincing strokes precisely what they want to say. Gould can only say it in the way of the party politician. He can only see things through the Liberal lens. There are books full of his amusing drawings, but if you want to enjoy his jokes or fully appreciate his points, you must look through that lens. We laugh as children when we watch the compelling nose of Joseph Chamberlain—“Pushful Joe”—elongated to a gun and suddenly going off at the wrong moment with “preference,” but we have to be party politicians to appreciate the inwardness of the fact that the policy of preference will probably destroy the party at the polls. So it is with his handling



10. THE QUEEN OF PAPHLAGONIA THACKERAY

CARICATURE AND DRAUGHTSMANSHIP



11. "GO AWAY! WE MUST NOT BE DISTURBED!"

GOULD

CARICATURE

of the education question in England. The bishops are in the House of Lords. They have been brooding over their Bill—inimitable penguins, they “must not be disturbed” (No. 11). A caricaturist who was not also a party politician would have treated the intruding Minister more objectively.

Innumerable caricatures of Max Beerbohm’s might be cited to show the importance of the vital image in caricature as against representational draughtsmanship in expressing live ideas. Many of these once seen are unforgettable. We love our Walt Whitman, but we love him all the more when we see him in Max’s *Poet’s Corner* “inciting the bird of Freedom to soar” (No. 12). Are we dreaming of the Celtic Romanticism or the Realism of the ‘Nineties? He gives us “Mr. W. B. Yeats introducing Mr. George Moore to the Queen of the Fairies.” Are we looking back to the pre-Raphaelite movement of our early boyhood, and how it ended? He charms us with that wonderful “vision that once befel young Millais” (No. 13). It may not be good representational draughtsmanship, but it is marvellous caricature.

§ 7. *The Essentials of Caricature*

What then are the essentials in caricature? I suggest they are, first, to get at the soul, or pith of the subject—and swiftly.

Next, simplicity of expression; the line must be quick and firm.

Then, statement with a minimum of explanatory text.

Last, the possession, by the artist or in his cartoon,



12. "WALT WHITMAN, INCITING THE BIRD OF FREEDOM TO SOAR"

MAX BEERBOHM

[To face page 24]



13. "A MOMENTARY VISION THAT ONCE
BEFEL THE YOUNG MILLAIS"

MAX BEERBOHM

THE ESSENTIALS OF CARICATURE

of some quality, *e.g.*, kindness, or irony, or the sardonic, or the satiric—and always humour.



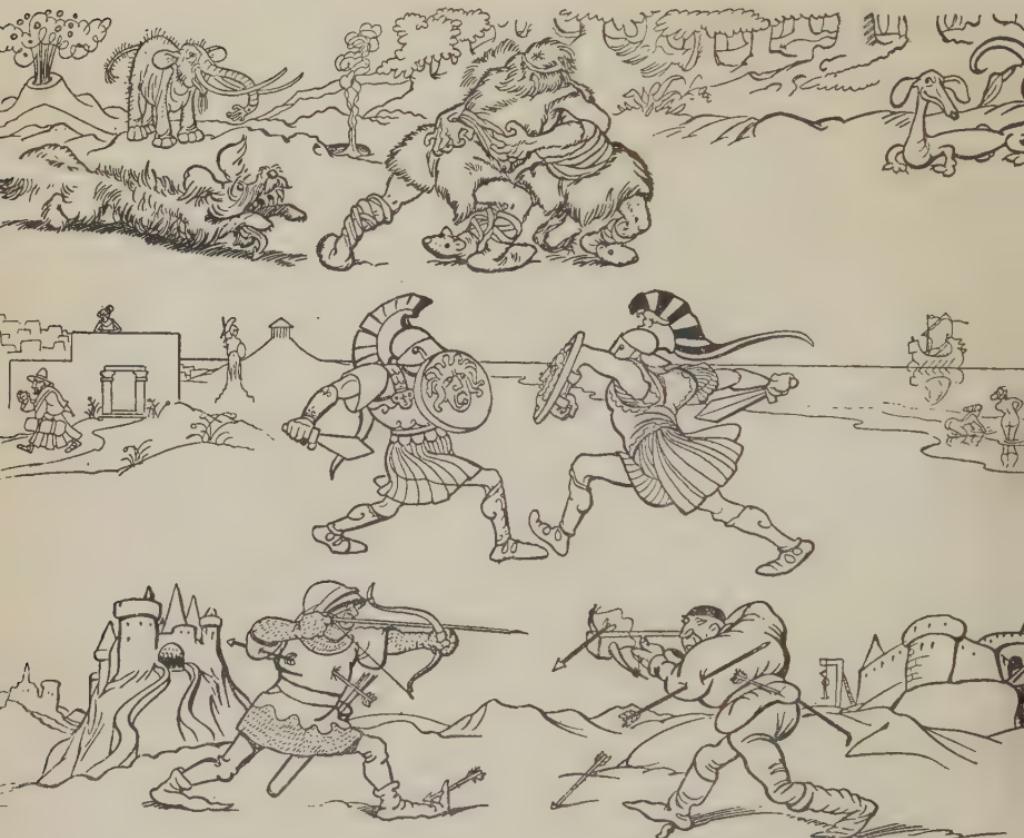
14. THE UNCANNY WRESTLER

DAUMIER

Consider some of the men, or some of the caricatures that have meant most in modern European life and history ; Hogarth, his sublimity and robust humour ; Du Maurier, and Spitzweg, their tender and delicate

CARICATURE

irony ; Phil May, his kindness, his large-heartedness, especially to children through all the tragedy ; George Cruickshank, the sparkle and the grotesque ; Rowland-



15.

METHODS OF

son, the pungent satire ; Gilray, Bunbury, Baxter, Bateman, Fougasse, Morrow, their riotous humour.

Or if we recall some of the drawings, the profound significance of Daumier's "Uncanny Wrestler"—"Who'll try a fall?" (No. 14) ; something for all the world to understand ; or the magnificent portraiture

THE ESSENTIALS OF CARICATURE

of Gulbransson's Tolstoi (No. 17); or the great drawing of Caran d'Ache of the "Six stages of warfare" (No. 15). That drawing dates from the last



WARFARE

CARAN D'ACHE

year of the nineteenth century; had it been continued into the age of trench warfare, gas, and high explosives, we should have had a further extension of the firing line—the line of humanity and personal touch.

In lighter mood, we have Tenniel's happy cartoon

CARICATURE



16. "A BLAZE OF TRIUMPH"

TENNIEL

of Disraeli, the lovable and cynical old Jew returning from the Berlin Congress, on the tightrope, bearing on his back the unconscionable Turk (No. 16). Whatever it is, he brings Peace in a blaze of stars; having

THE ESSENTIALS OF CARICATURE

pocketed Cyprus by way of commission, that detail is needed to complete the Semitic touch, but the whole jolly cartoon suggests the unreality of a conjuring trick —we have our tongue in our cheek.

One of the caricatures that made most impression in the middle of the nineteenth century was based upon



18.

THE FRENCH PORCUPINE

a memorable and unhappy phrase of Napoleon III.—while Europe was under armed threat of war—“L’Empire c’est la Paix.” Was it true? And *Punch* came out with a picture of “The French Porcupine,” bristling with bayonets. “He may be an inoffensive animal, but he don’t look like it” (No. 18). That cartoon spread like wildfire over Europe, and in a

CARICATURE

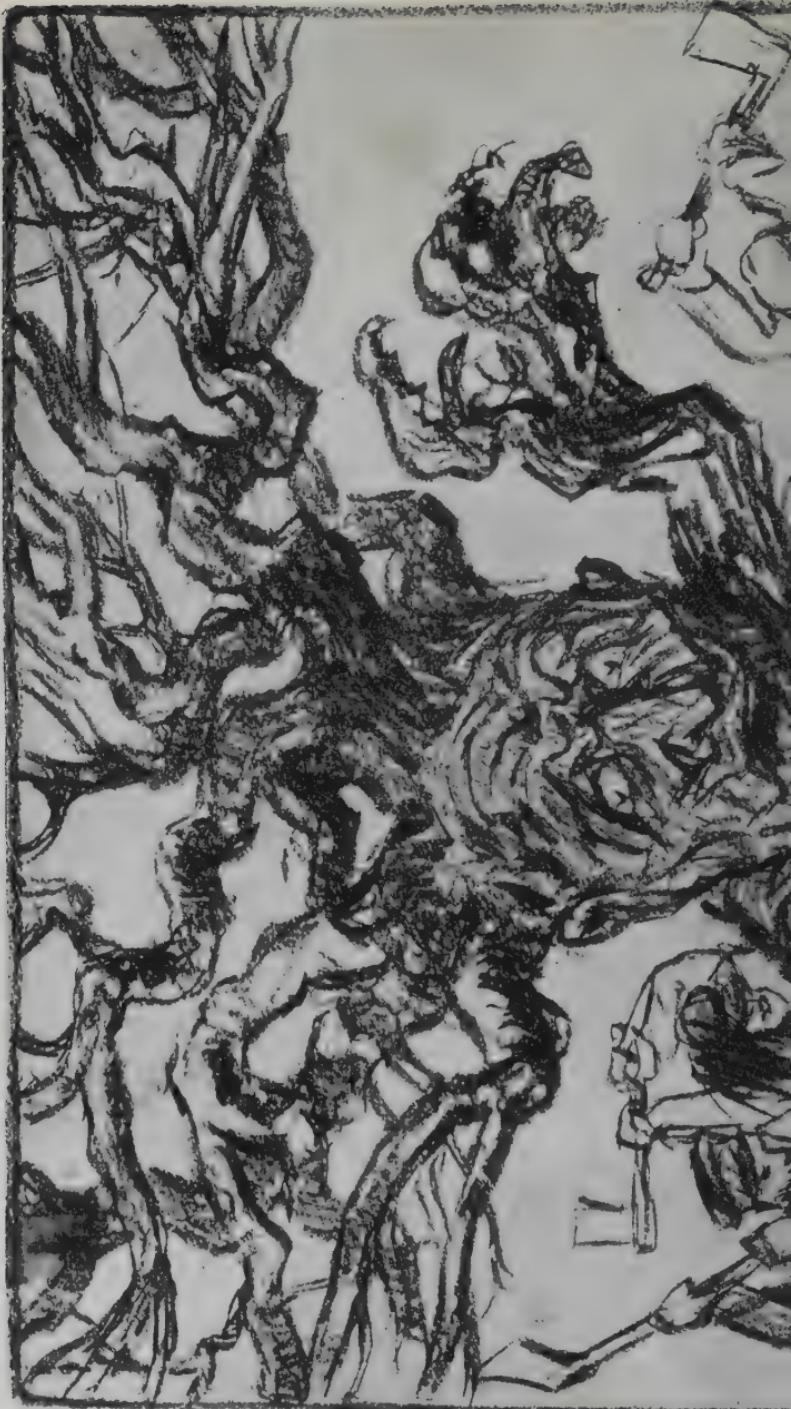
few years came the Franco-German War. No, it was not true.

The imperialism of Germany fifty years later tried to answer the question again, and Europe retorted with the fine caricature of Raemaekers (No. 19). No, we must cut that tree down to the root, as the French have done, as the English did before them. And Will Dyson, the Australian, interpreting the mood of Europe in yet another way, gave us his diabolic drawing of "Modern Science and pre-historic savagery" (No. 20). It is a caricature that has equal significance for all peoples. There is nothing national about it ; French, English, German, Italian, American—we are equally to blame. The mordant irony is of universal application.

All these matters are of the essence of modern caricature, and the men who cunningly handle them, some of them among the greatest artists—our caricaturists. But let us keep in touch with our definition. "Caricature is grotesque or ludicrous representation of persons or things by exaggeration of their most characteristic features." *Things* ? yes, but also *ideas* ; for we must qualify, and extend our definition. How often are we not given a drawing in which there is no exaggeration of person, or thing, and yet we feel it to be a caricature.

§ 8. *The Origins of the Word Caricature*

Let us examine the word itself. It is from the Italian "caricare," to overload or drag a weight just a little heavier than our vehicle can carry, and in that straw





19. "THE AXE TO THE ROOT"

Louis Raemaekers

RAEMAEKERS

[To face page 30



ORIGINS OF THE WORD CARICATURE



20. "MODERN SCIENCE AND PRE-HISTORIC SAVAGERY"

DYSON

that might break the camel's back we have the essence of the definition. And so, out of the exaggeration, the overload needed for caricature, there arises the interest-

CARICATURE

ing question of the artist's approach to his subject. We feel the quality of caricature in some painters and not in others. Thus, to mention a few at random and widely diverse ; I never feel the " overload " in Vandyke, or Leonardo, Velasquez or Gainsborough, or Rossetti, or Watts, or Alfred Stevens ; I might feel it in Rembrandt, in Tiepolo, in Walter Sickert, in Strang ; I certainly should feel it in Peter Breughel the Elder, in Lucas Cranach, in Jerom Bosch. How and what the artist makes one feel is largely subjective, but his own approach is the determining factor.

When we inquire how the word caricature first comes into use in English we find it is in the eighteenth century, coming to us from Italy, by way of Venice. " When men's faces are drawn with resemblance to some other animals," writes Sir T. Browne in 1690, " the Italians call it to be drawn in *Caricatura*." Hogarth uses the word in its English form ; and nearly a century later a learned German, Müller, writing on Greek art, uses it as implying a " destruction of beauty and regularity by exaggerated characterising " ; " that," says he, or his English translator, " is caricature."

At the back of this is the Platonic idea that perfection of type is attainable on earth, and with it the Aristotelian " golden mean." This Hellenic or humanist ideal the artists and writers of the Classic Renaissance carry through into our own time. Hogarth makes clear for us what he conceives to be the distinction between caricature and that other approach of the artist to his subject. He says : " There are hardly any two things more essentially different than *character*

CARICATURE AND FREEDOM

and *caricature*; nevertheless they are usually confounded and mistaken for each other, on which account this explanation is attempted. It has ever been allowed that when a *character* is strongly marked in the living face, it may be considered as an index of the mind; to express which, with any degree of justness in painting, requires the utmost efforts of a great master." Hogarth understands. There are two ways of approach, that of perfect "justness" and that of legitimate over-emphasis by the caricaturist. The first I call the classic approach.

§ 9. *Caricature and Freedom*

Hogarth was the first exponent of the modern art of caricature, and within a few years of the birth of the art in the eighteenth century there sprang into being in England a genuine popular art. Gillray, Rowlandson, Bunbury, Newton, Izaac Cruickshank, and many others might be cited. Their sudden outburst of riotous speech and laughter was the result of the freedom of the Press—something that had come out of the "glorious Revolution" of 1688. Caricature with us developed earlier than it did in the rest of Europe, because of our conditions of political liberty. Caricature needs license of expression. It hurts. It demands self-control in him who feels the bob. Your tyrant cannot afford to be laughed at. Your caricaturist must have free foot to deal with pride and power in his own way :

Why who cries out on pride,
That can therein tax any private party . . .

CARICATURE

He cannot be confined, and where he pins his barb it has to stick. Shakespeare's Duke is quite right when, in answer to Jacques' request for the caricaturist's privilege of freedom, he replies :

All the embossed sores, and headed evils,
That thou with license of free foot hast caught,
Would'st thou disgorge into the general world.

Every caricaturist must be free to do that. Freedom is the caricaturist's first privilege, and in so far as it thus contains the English idea of freedom, this English art—for the inference has to be accepted—is at need, anti-socialist, anti-mechanist, anti-bolshevist, anti-faschist. Other equally unpleasant phrases might be coined, but they all of them imply the privilege of the individual to laugh at his rulers, whether in despotism or in democracy.

§ 10. *Caricature and Comic Drawing*

The four essentials of caricature I have offered still leave it difficult for us to distinguish between what is caricature or merely comic drawing. I suggest we keep in mind the thought of the "overload"; it is the "overload," whether in drawing or in thought, that makes for caricature. Certain questions arise: Must we disparage? Need we be personal? Should we always laugh? I am not always sure as to the answer to these questions, and opinions differ. Caricature is one of the words that has large loose edges, and Murray's definition leaves some of them untrimmed. The questions are still open; the art still in the making; that is its charm. We are all helping. There are many

CARICATURE AND COMIC DRAWING

drawings, perhaps some among those I show in these pages, that are comic drawings—the work of what

OBERLÄNDER

21. "NEPTUNE HAILING A STEAMSHIP"



Francis Carco would call "Les humorists," rather than caricature. Perhaps Oberländer's drawing of "Neptune hailing a steamship" (No. 21) is one of

CARICATURE

these, or Daumier's delightful caricature of the way in which artists work: "Le premier copie la



22. "LE PREMIER COPIE LA NATURE, DAUMIER
LE SECOND COPIE LE PREMIER"

Nature, le second copie le premier" (No. 22). The test, whether of person, thing or idea, is the overload.

BEGINNINGS OF MODERN ART

II. *The Beginnings of the Modern Art of Caricature in England and on the Continent*

To trace the birth of the art of caricature in England is not only to wander into fascinating by-paths of history ; we discover how the caricaturist approaches politics in his art. England towards the end of the eighteenth century was anti-revolutionary, because England, having won her liberties, was a little ahead of Europe ; "the pirate had turned trader," the king's head had been cut off, and the matter, as far as England was concerned, was for the time being ended. There is in Gillray's caricature of the Admirals serving up the ships to John Bull a comfortable and truculent self-satisfaction (No. 23). Hogarth's attitude towards politics is a measure of the caricaturist's way of looking at the matter ; it should be wise, but with a touch of mockery. Sit in the coffee-house and read your news sheet if you will, but remember that the light you hold before your eyes may be burning a hole in your hat. That happens sometimes to keen party politicians. (No. 24.)

Let us go a little further back, to days before the liberty of the Press and when the art of caricature was trying to find expression, not only in England but in Europe. We discover it to be a part of the ceaseless battle for human freedom—the "Kultur Kampf," the right of individual thought and expression. Martin Luther glories in caricature. He saw its value as a weapon in the great fight. "Maddened the Pope with those pictures of mine, have I," he writes of the Cranach drawings. "If any one feels hurt I'm ready

CARICATURE



23. "JOHN BULL'S APPETITE"

to justify them before the whole Empire. Ah, how the sow will stir the dung. And when they've done for

BEGINNINGS OF MODERN ART



24. "THE POLITICIAN"

HOGARTH

me they'll go on dung eating just the same." There was no nonsense about Luther, and his enemies gave him back his grossness, not without a certain awe-struck admiration (No. 25). They saw him wheeling his great belly, a barrel load of books and scalps, the

CARICATURE



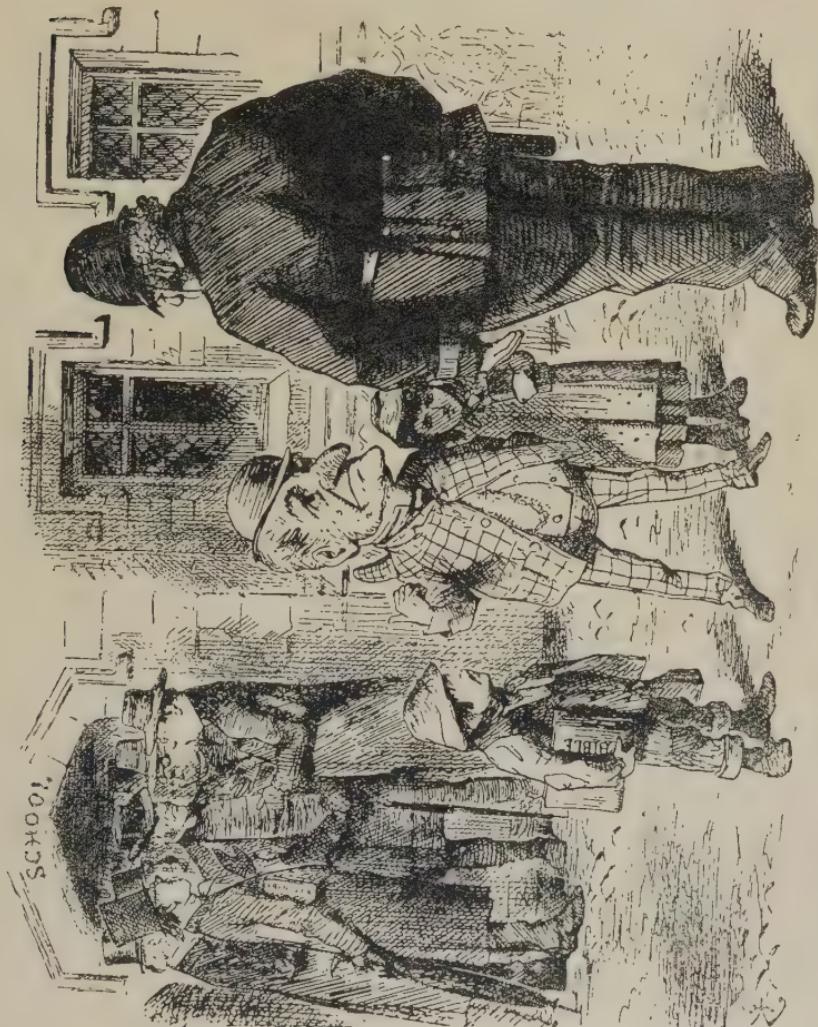
LUTHER AND CATHERINE VON BORA

25.

Pope's tiara in his hand as a drinking horn, and, humbly trudging behind, Katarina von Bora, the

BEGINNINGS OF MODERN ART

unwedded wife, bearing the rest of the books, the household stuff and,—the baby.



26. OBSTRUCTIVES—“MR. PUNCH TO JOHN BULL” TENNIEL

There is an immense mass of seventeenth-century political caricature ; the whole story of the Reformation and the religious wars of Europe is told in carica-

CARICATURE

ture. The grossness is part of the Protestant attack. It is often difficult for us to get ourselves into the mood of men's laughter then, it seems so savage. Calvin, Luther, the Pope, the Cardinals, the League, the Huguenots, the Bible as an inspired book, and the right of personal interpretation as against the Church and its tradition—that is what men cared about then. Perhaps some of it all is not so dead as it seems. The Kultur Kampf, as the caricaturist knows, is always with us, and every now and then it pops up again to remind us of problems still unsolved, as for instance when Tenniel (No. 26), giving us the English version of it, plays with the obstructive parsons, high, broad, low, and Roman, who are blocking up the doorway of the school. Mr. Punch expostulates: "Yes, it's all very well to say Go to school—but how are the children to get in?"

In England we are more polite. In Germany, where Busch dealt with the Kultur Kampf, the attack was more swinging. It retained the gross and genial vigour of the Cranach time, and it has a good deal of the riotous fun of our Parson Barham of the "Ingoldsby Legends." It is impossible to stand up against the laughter; you have to be a very rigid Roman "age-last" to resist it. André Blum, in his *L'Estampe Satirique en France*, says it is a condition of caricature to pass quickly from hand to hand and be reduplicated. As long as it is transmissible only in sculpture and illumination it does not possess the necessary qualities of mobility and universality. Some drawings and broadsides of that age seem to have fulfilled the need and come down to us. They hit off the political moment

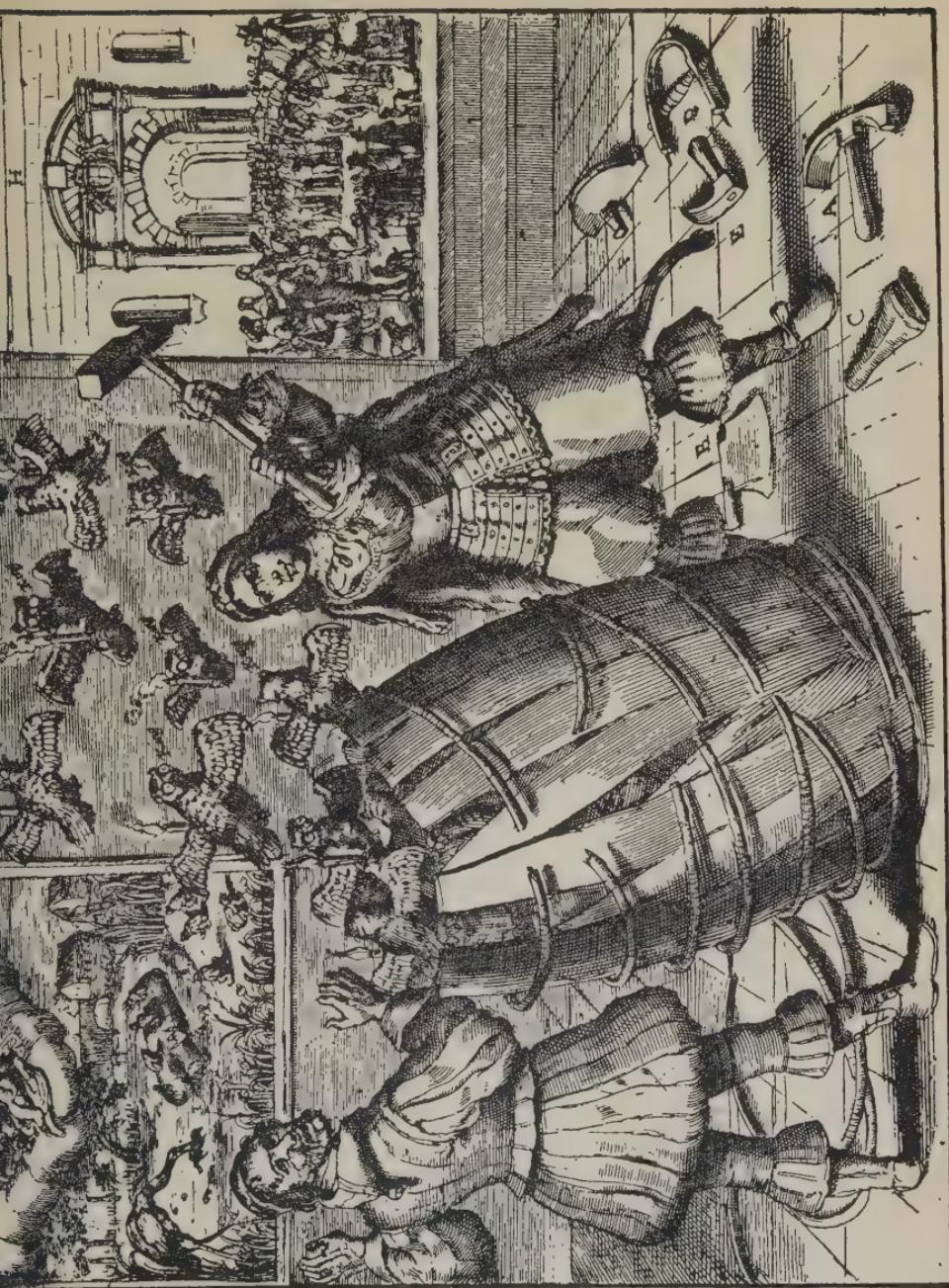


27. THE SCOTS HOLDING THEIR YOUNG KING'S NOSE TO THE GRINDSTONE

SEVENTEENTH CENTURY BROADSIDE

[To face page 43

BEGINNINGS OF MODERN ART



28. ON RICHARD CROMWELL, 1659

DUTCH CARICATURE

CARICATURE

more vividly than any historian's writing. Here, for instance, is the young Charles II. having his nose put



29. "THESE TRADESMEN ARE PREACHERS
IN THE CITY OF LONDON"

BROADSIDE
OF 1647

to the grindstone by those terrible Scots—the Huddibrasts again! (No. 27) "Stoop, Charles!" says the Presbyter. Or, to follow our history a little further,

BEGINNINGS OF MODERN ART

after the death of the great Cromwell, here is a Dutch caricature of his son ; the foolish fellow is breaking the hoops that bound in the Parliament. It will mean the Restoration—sure as Fate, for each bird that flies



30. TWO UPSTART PROPHETS

TRACT OF 1636

from the barrel is a lighted torch—a vote for the king (No. 28).

In the mid-seventeenth century the æsthetic level of the pictures that lay claim to caricature is low enough—the times are too troubled, but their message is often quite clear : religious talk, and religious war. “These tradesmen,” says a Broadside in the British Museum, in which twelve of them are shown, “are preachers in the City of London” (No. 29). And sometimes they

CARICATURE

are preaching when they ought to be working—"Upstart prophets" (No. 30). Jacques Callot, in France, was one of the great men who made a clear statement of the horrors of the Thirty Years' War, and he threw into it the passionate and personal note of the Rhinelander. Callot, with all his masterful draughtsmanship, is still on the fringe of caricature; such exaggeration as he uses to tell his terrible story is rather a matter of decoration, of epic composition than of caricature. He gives us a vast tree in the centre of a pleasant landscape, through which pass the victorious armies—those accursed "landsknechte"—and some thirty wretched fellows hanging on the tree; dead fruit.

It was said of Hogarth that he was the first artist to cut English art off from the Continent. He not only created the modern art of caricature, he made English art national. He gives us, in a manner robust and naïve, what we were so overdosed with during the decade of the Great War. But this nationalism was needed for the development of the art. The greater artists rise above it to some calmer empyrean, as at times did Hogarth himself. Two hundred years have passed since Hogarth's childhood and the childhood of the art; the outlook can never be the same again. But the art in each country has first to follow the way of emancipation and become national; that is a condition of its being. We see the process at work in the relations between Pitt and Gillray. Pitt gives to the caricaturist subjects—powder and shot, for the anti-Napoleonic campaign. Caricaturists are encouraged by the Parliamentary opposition. The pictures, often anonymous, pass like the earlier Broadsides, from hand to hand.



31. THE TWO KINGS OF TERROR, 1814

ROWLANDSON

[To face page 46



32. "THE CORSICAN AND THE BLOODHOUNDS LOOK
DOWN FROM A BALCONY ON THE TUILERIES 1815"

ROWLANDSON

[To face page 47]

BEGINNINGS OF MODERN ART

‘To say truth, Madam,’ remarks Sir Benjamin Backite in the play, “ ‘tis very vulgar to print, and as my little productions are mostly satires and lampoons on particular people, I find they circulate more by giving copies in confidence to the friends of the parties.” A French *émigré* in London, in 1802, writes of Gillray: “ If men be fighting over there for their possessions and their bodies against the Corsican robber, they are fighting here to be first in Ackermann’s shop and see Gillray’s latest caricatures. The enthusiasm is indescribable when the next drawing appears ; it is a veritable madness. You have to make your way in through the crowd with your fists. . . .” And he tells how whole bales of these caricatures are daily sent abroad.

But there had come a change over political caricature. The artists now symbolise war in a different way. We observe how men have got to regard it, not so much in the manner of Callot, as an evil resulting from the actions of their rulers, but as the means to some perhaps necessary end. In such caricatures as Rowlandson’s “ Two kings of terror ” (No. 31), or “ The Corsican and the bloodhound look down from a balcony of the Tuileries on Paris ” (No. 32), there is no doubt about the nationalist sentiment. The caricaturist is not saying war is terrible—a divine scourge ; he is saying the French have made war on us and we, the English, have got to lick them. The hatred of England for Napoleon I.—“ Boney ”—had its origins in commercial rivalry, so the solid British bourgeoisie are in it ; they buy the caricatures, and love to see them in the wayside coaching inns. After twenty

CARICATURE

years' fighting England won at Waterloo. But men do not always understand what it is they are fighting for. When the board was cleared, as in Heinrich Kley's powerful cartoon "Die Flurbereinigung" (No. 33), and Napoleon had played his last piece,



33.

"DIE FLURBEREINIGUNG"

there was another orientation, a new order; the commercial bourgeoisie had established their power, and as the result of Waterloo, had in England got ahead of Europe.*

* Heinrich Kley, in giving me permission to use his drawing, also sends me this useful note and reminder: "Flur = 'plot of ground belonging to a village' or 'bounds of a township.' Bereinigung = 'regulation' (*bereinigen* = to set in order)."



34. "PRENDS GARDE MON CHER!"



DAUMIER

[To face page 49

BEGINNINGS OF MODERN ART

It is interesting to compare the political caricatures of England, France, and Germany during the middle and latter half of the nineteenth century, the time in which what is now often called "the capitalist state" was in formation. A masterly drawing for wood-cut by Daumier (No. 34) warns Louis Philippe that he too may be hurled from the Tarpeian rock. Then follows the Revolution of 1848. The French caricaturists are fighting the censorship, and neither the monarchy nor the empire fills the void. The idealism of France is with the Republic, and Louis Napoleon's *coup d'état* takes much forgiving; the French caricaturists are quite clear on this point. English caricature in the 'Sixties and 'Seventies is much more objective, because England is not involved in war—at home. The Englishman "at home" simply does not know what war means; he is rather like the American of the Middle West in our own day. On the Continent of Europe there is always the Rhineland. They have Rethel, and they remember Callot. For German caricature the central idea is the hatred of "Ihn"—Napoleon III. He is the symbol of all that is opposed to German unity and German democracy. Bismarck exploits this for his new imperialism. In the end Germany has to compromise with Bismarck. She surrenders her democratic idealism to go under the "PICKELHAUBE" (No. 35). There were a few brave German idealists who stood up to, and fought, Bismarck's policy of "blood and iron"; the history of German caricature in the nineteenth century reveals them—some of the Munich artists, and Friedrich Stoltze, the editor of the *Frankfurter*

CARICATURE



35. GERMANY'S FUTURE
"THE PICKELHAUBE"

VIENNESE CARICA-
TURE OF 1870

BEGINNINGS OF MODERN ART

Münchener PUNSCH.

Ein humoristisches Originalblatt von M. E. Schleiß.

Nennte hunder Band.

Nro. 26. Halbjähriger Abonnementsspreis: in Bayern 1 R. 30. Juni 1866.
" Im Ausland erfolgen die üblichen Postaufschläge.

Beitbild.



DU Sakertments-Preuß, was steigst mir denn gar so in?
Sack 'nein?
Ich reiche Dir ja nur die Bruderhand, Michl.

36. GERMAN UNITY CARICATURE FROM
PUNSCH, 1866

CARICATURE

Laterne. They were defeated, and “put into the sack” with the rest (No. 36); and with them went the German city state. Capitalistic development needed a united Germany—and militarism. The price had to be paid. The caricaturist now envisages a new era, and we come to the era of the armed nation.

The Franco-German War sets the seal of success upon the policy for which Germany sacrificed her idealism. Germany is blinded by the success, France has learned the lesson in humiliation and failure. The work of some of the French caricaturists now at times touches the sublime. There is an immense output of French caricature during the war of 1870 and the few years before it. According to Jean Berleux’ bibliography, not less than 6,000 caricatures appeared during the war, of which 5,000 were produced in Paris, the rest in the provinces.* They were mostly on loose sheets or ephemeral issues; here was the pent-up fury of a people that saw not only the collapse of a system, but, for awhile, the break up of France. It was then that the great type “Ratapoil” was created, of which I shall speak later. Paris during those years was somewhat as Athens must have been during the great age of the Peloponnesian War—a community thinking and fighting, her artists working together at white heat and finding expression in a new form—the lithograph. Impressions were pulled off, sometimes roughly coloured in by hand, and sold on the boulevards for a song. Daumier, Gill, Faustin, Cham, Pilotell, and many other fine artists and craftsmen worked on this new form of Broadside.

* See the great collection in the London Library.

BEGINNINGS OF MODERN ART



A de Vresse rue Ravolle 65

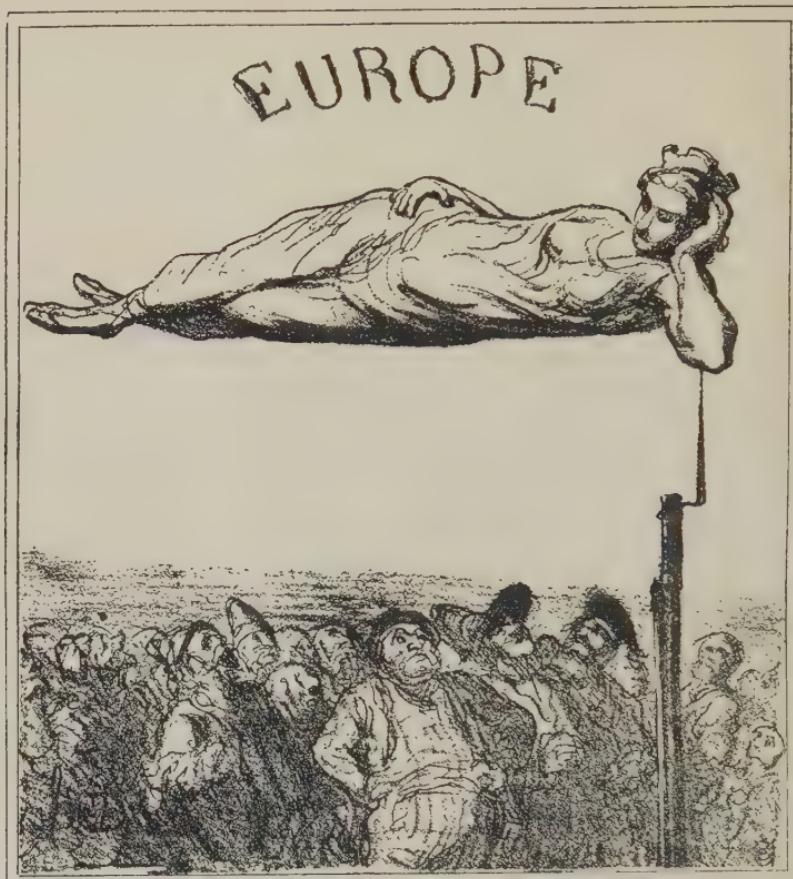
Lith Deslouches rue Paradis Pte 38

37. "THE EUROPEAN BALANCE OF DAUMIER
POWER," 1867

Out of this reorientation of Europe, seen as a group of armed nations, there emerges through the greatest of her caricaturists a vision of the European catastrophe. "The uncanny wrestler" (No. 14), "The armed camp," "Mars' Feast," "The European balance of

CARICATURE

power" (Nos. 37 and 38), "Europe's military budget" (No. 39), and other of the great Daumier drawings, are a vision of 1914 seen through the lens of 1870.



38. "THE EUROPEAN BALANCE
OF POWER"

DAUMIER

The caricaturist's apology is clear: we have got to rid us of this evil thing. But how? "It is an inner law," says Fuchs in his *Weltkrieg in der Karikatur*, that for countries based on universal service no other

BEGINNINGS OF MODERN ART

appeal in serious conflicts is possible save the appeal to arms." England is still outside, and remains so



39. "EUROPE'S MILITARY BUDGET IN DAUMIER
THE NINETEENTH CENTURY"

until, as Gulbransson's caricature suggests, the lion's tail is so horribly twisted that he too is forced into conformity (No. 40).

CARICATURE

§ 12. *The Change in Our Conception of Political and Social Caricature*

From the 'Eighties onwards a further change comes over political caricature. It is difficult as yet to give it a name. The Germans have a very long name for it ; they call it " politische Verantwortlichkeitsgefühl." It is a sharpening of the political consciousness of Europe. There grew up a feeling that the things that hurt the general life of the world were no longer to be treated merely as matter for good jokes. Some inner meaning, some purpose begins to be discerned. The caricaturist is teaching by interpretation. Europe learned in the 'Eighties what she is now—fifty years later—trying to get America and her petty parochialism to understand. It is a step perhaps towards that greater unity of the world which the Roman Empire and the Christian Church once saw in vision, and for a few brief years achieved. A study of the Grand Carteret collection reveals this very clearly. Every country is beginning to think a little of what the other country is thinking and doing. The humour is in the approach—how one or the other country, through the eyes of its caricaturists, imagines the thought or the deed :

Oh wad some power the giftie gie us
To see ousrel as ither see us,

and the caricaturist—of the other country—sees. Is it the imperialistic " opening out of the world "—Africa, Asia, sometimes euphemistically styled colonial policy ? is it the cutting up of the Ottoman Empire, as in the Vienna cartoon, " The patient satisfied " ? (No. 41)



40. "THE BRITISH LION FORCED
TO ADOPT COMPULSORY
SERVICE"

GULBRANSSON

[To face page 56



41. "THE PATIENT SATISFIED"

GRAETZ

[To face page 57

CHANGE IN OUR CONCEPTION

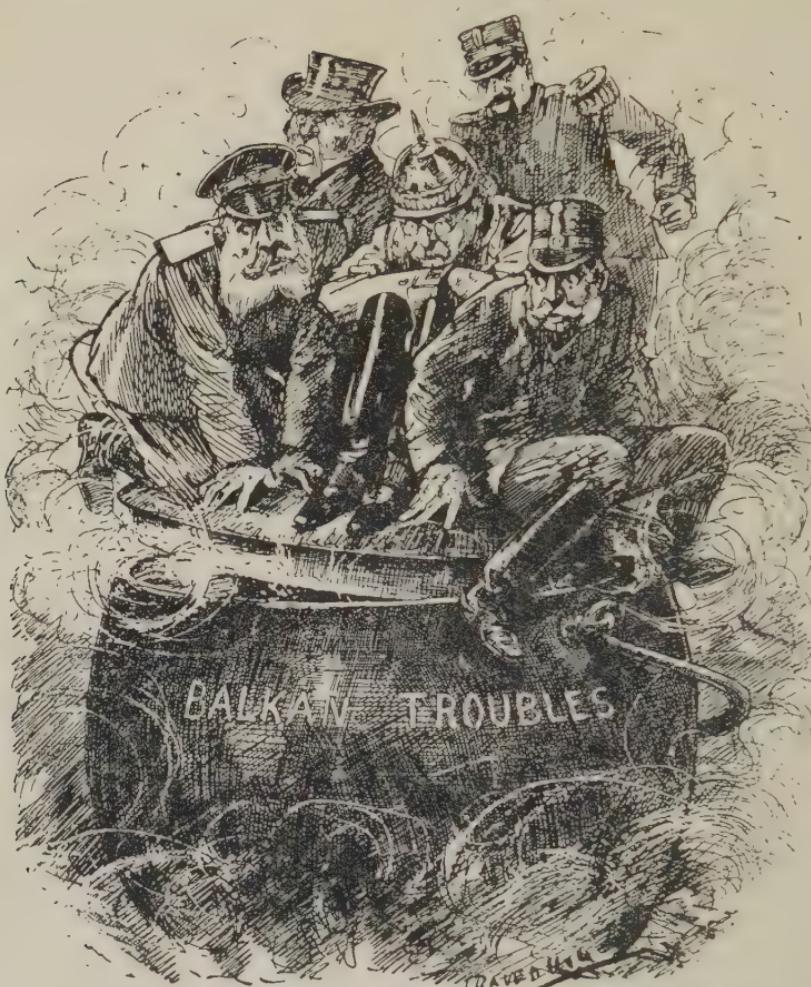


42. "JOHN BULL'S TRIUMPH TO PRETORIA, 1900"

BRAAKENSIECK

is it John Bull in South Africa sitting uncomfortably on the Krüger quills? (No. 42); is it the way we regard China, now at last seen as something human,

CARICATURE



43. "THE BOILING POINT"

RAVEN HILL

and not merely as a jest with a pig-tail attached? is it the melting pot in the Balkans in which we are all concerned? (No. 43). There are thousands of caricatures all pointing to a new solidarity in Europe, a sensitiveness as to what the others may be feeling.

CHANGE IN OUR CONCEPTION



45. "THE LITTLE FELLOW'S
FIRST OUTING"

LUDWIG STUTZ

CARICATURE

I pick from among them three German drawings dealing each with a minor episode in the international game of politics: the first between Germany and France, the Delcassé episode; (No. 44). The imperial eagle "wonders when the nasty little man is going to tumble off"; the second between England and Russia, during the Russo-Japanese War the Roshdesvensky episode (No. 45); the third dealing with the share of King Edward VII. in the Anglo-French Entente; (No. 46). The charm of Gulbransson's picture is its colour, great splotches of scarlet and masses of blue. About Ludwig Stutz's drawing there is an irresistible German humour (No. 45). Admiral Roshdesvensky, it will be remembered, had mistaken the Hull fishing smacks for the Japanese navy. The caricature makes of it a seaside crockery market; the Emperor Nicholas expostulates with King Edward VII.: "Dear people, do let go; I'll pay for every blessed thing, but let the little chap have his fun." Adolf Hengler's cartoon of the *Einkreisungspolitik* (No. 46) is more prophetic: it is all very well, but these may be dragons' teeth you are sowing; they mean more fear, more armaments.

And last, in this game of politics, the discerning eye of the caricaturist observes how a new social order is unfolding. The bourgeois society of the nineteenth century, as Gavarni drew it in France, or Keene and Leech in England, or Spitzweg in Germany, is being replaced by a new order. What is it? We are not sure yet. This mechanistic democracy of Industrialism revealed to us by Phil May, Lewis Baumer, George Belcher and other modern men; or in the pages of *Jugend*, or *L'Assiette au Beurre*, what is it out after?



44. "DELCASSÉ'S NEW RIDE"

GULBRANSSON

[To face page 60



46. "KING EDWARD SOWS THE DRAGON'S TEETH"

HENGELER

CHANGE IN OUR CONCEPTION



47. "JE TE PRÉSENTE
TU ME PRÉSENTE
IL ME PRÉSENTE"

GAVARNI

"NOUS NOUS PRÉSENTONS
VOUS VOUS PRÉSENTEZ
ILS OU ELLES SE PRÉSENTENT"

CARICATURE

When we consider the distinction between the new social order and the old we note how stress is laid by the caricaturist, less upon the proprieties, the being *comme il faut*, as in Gavarni's "Je te présente" (No. 47), or the polite society of Du Maurier, as upon the looseness, the hooliganism—a certain genial devilry. This new industrial order, so the older men think, has just a little broken the bounds. There is now a vast multiplicity of things, new worlds in the air, in the radio, in the charabanc; we are a little doubtful as to where we are. The history of modern Europe is indeed best told in its caricature, and such a history has yet to be written. It will reveal the power and the vision of the great caricaturists. To see the underlying truths in the changes of politics and social life is given but to few; it is a matter of imagination, of training, of ripening years; some see, some never do—they cannot shed the non-essentials, the momentary, the cheap; some only get the vision late in life. The greater understanding of history always lies a little behind the picture. Since the war our whole attitude of mind, and hence that of our caricaturists who are the mind's antennæ, has shifted again. We are national still, but subconsciously we are a little ashamed of our parochialism. The world is a compacter world now, but it is the caricaturists who have largely helped to make it so.

§ 13. *Caricature and the Gross*

In caricature—it is doubtless a matter of taste—I do not mind the bawdy, and I do not mind the gross,

CARICATURE AND THE GROSS

but it must justify itself ; there must be brains or there must be beauty ; better if we have both. Here again Hogarth helps us. Eliminate the brains or the beauty and consider what sometimes we should have left. Gillray, Rowlandson, Busch, as in "The interrupted duet" (Nos. 48 and 49), take us a little deeper into the common clay. There is not much beauty in Gillray's rather cruel caricature of "The Bridal Night" (No. 50), but there is plenty of brains. The men of his age understood its significance, and it remains as a swingeing and thoughtful attack upon the political, dynastic, and commerical methods of its time.

For the reasons of our changed and constantly changing attitude towards the gross we have again to look through the lattice, out into the light, and the greater religious thought beyond. Our view of the grossness of the body, and the puritanism that made us screen and hide it, is not merely atavistic ; it is a heritage from the Middle Ages and the Christian Church. But certain facts of life, despite the puritan, or the censure of the Church, have every now and again to be stated ; it may be the caricaturist's job to state them. The job, however, can be delicately done, as in Daumier's delightful drawing of the two dear, ugly Parisian bourgeois sitting and admiring the naked marble Venus :

"They may well say that the antique is beautiful."

"Yes, my dear," the other replies, "in marble!"

It is sometimes necessary to be gross. Elizabethan drama and Aristophanic comedy could have no being without their underlying grossness. We know Fal-

CARICATURE



48 & 49. "THE INTERRUPTED DUET"

BUSCH



50. "THE BRIDAL NIGHT"



GILLRAY

[To face page 64

CARICATURE AND THE GROSS

staff to be eternal, even though we ask now how much will the public, or the publisher, or the “American market” take. We ought to be saying to ourselves the French, the German, the Italian, the English approach to the carnal are each different; may it not be wiser to try and appreciate them all? If we were rightly civilised, we should. I think the ideal attitude of mind for the caricaturist would be to laugh with *Punch*—his refined and decorous Whiggishness, and yet to be able to laugh also with Pasquino and Simplicissimus.

Grossness, of course, lies often as much in the actual drawing as in the jest or the thought. To many people Gillray’s famous travesty of the “Supplementary militia turning out for twenty days’ amusement” is gross (No. 51). Others do not think so. It doubtless served its purpose in 1796. Of German grossness, Blum, in his *Etampes satyriques*, says, “The more we search the heart of Germany, the more we find that these ‘Scènes de luxure’ are set upon her monuments from no love of roystering (*amour du grivois*), but out of protest to Rome”;—hatred of the Babylonian whore. The South German sees it differently.

For obvious reasons—my publisher would not permit it—I do not give, much as I should like to, any of the joyous, riotously gross caricatures that so pleased the men and women of the second Empire, or of the *Münchenerbilderbogen*. They may be studied in the great collections. Priapus, Lucian I believe once suggested, was just a wee bit more male than decency desired; and that being so, a later and ultra-refined

CARICATURE

133



Supplementary Militia, turning out for Twenty Days Amusement. — 'The French Invade us, hay' — donne votre arme' (1803)

51. "SUPPLEMENTARY 'TWENTY' TURNING OUT FOR TWENTY DAYS"

19. *Alouatta palliata* (Linnaeus)



52. "L'ENVIE"

WILLETTÉ

[To face page 67]

CARICATURE AND HUMAN QUALITIES

generation “despoiled him of his emblem.” There perhaps we may leave the matter with a prayer that we may not be too English or too American—a prayer which perhaps the caricaturist may add to his revised copy of the Anglican Prayer-book *—against prurience: “From all itching and craving, from the inner scourge that comes of baulked desire, from all forms of unhealthy and dishonest thought or fermenting lewdness—good Lord deliver us.”

It is said of the French that the peculiar province of their art has been to purge the grossness of Rubens, of the Dutch, and of our own Elizabethans. If we are in any doubt as to this, or the significance of Lucian’s words, or the value of our own prurience in the larger purposes of life, we may do well to brood over the drawing of another among the great modern artists in caricature, Willette’s “*L’Envie*,” in the “Seven Capital Sins” (No. 52).

§ 14. *Caricature and Human Qualities*

Caricature need not be of people only; it may be of qualities—what animal, beast, or creeping thing we have in us. Blake, in one of his most terrific drawings, once gave us a man with the soul of a flea. He did not mean it for caricature. But take, for example, the work of that delightful German caricaturist, Kathie Ollshausen-Schönberger, who specialised in animal caricature. The artist makes a drawing of the “*Erbtante*” (No. 53). We have no word for her in English—dear

* The “Deposited Book” among other things was concerned to leave out the statement that marriage is “for the procreation of children.”

CARICATURE



OLSHAUSEN-SCHÖNBERGER

53. "DER BESUCH DER ERBTANTE"

CARICATURE AND HUMAN QUALITIES

formidable creature—she is “ the aunt from whom a legacy is anticipated ”; we in her presence are just beastly little foxes. Here is “ The Mirror of the



54. “ DER MÄCENAS
IM ATELIER ” OLSHAUSEN-SCHÖNBERGER

Animal World.” We see ourselves in it in all our moods. Or again, every artist who has to earn his living knows what it means to suffer the patronage of “ The Mæcenas of the Atelier ” (No. 54). When the

CARICATURE

old ram is examining our work with a magnifying glass, not having eyes of his own, we hate his insolent condescension, but all the same we are just curs. Did not John Sargent once say that he saw an animal in every one of his sitters? And the greatness of his pictures often lies in the implied animal. If any one doubt this, let him look again at the Wertheimer portrait, and compare the man—the old, sly, worldly picture dealer, his clever head and his loose mouth—with the dog, the black poodle at his feet.

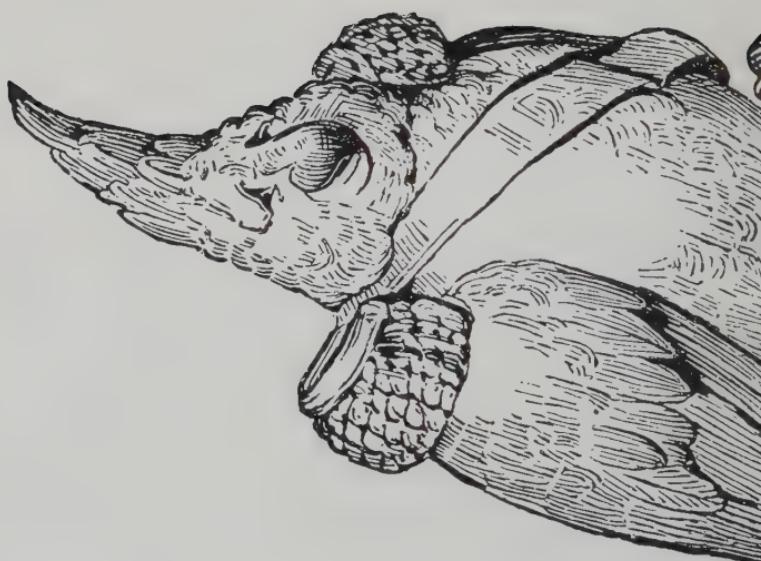
Champfleury bids us remember Montaigne's warning that we have a secret antipathy against one whose face is snouted as a fox, that a bulldog's features do not connote refinement, and that the courtier whose length of neck suggests a gander may prove the fact that his success as a climber is due to other less questionable qualities than intelligence. Some of the greatest caricatures ever produced have been of men in the likeness of bird and beast. Daumier's Louis Philippe as a perroquet is a classic (No. 56), and so is Goya's "Prince de la Paix" contemplating the long line of his ancestors (No. 55). There are thousands of caricatures of men and women in animal form. The story of Reinecke Fuchs and the fables of Pillpay are old as time, and we shall go on caricaturing in the likeness of animals those we want to mock (No. 57). The caricaturist who seeks to do it nobly will study the animal as well as the butt. He will, in his caricature, give the reason for the link between the two, without too sharply emphasising the link. Why is the fox sly, or the parrot pert and chattery, the bear strong but often ill-advised, the wolf fierce and foolish? There is a

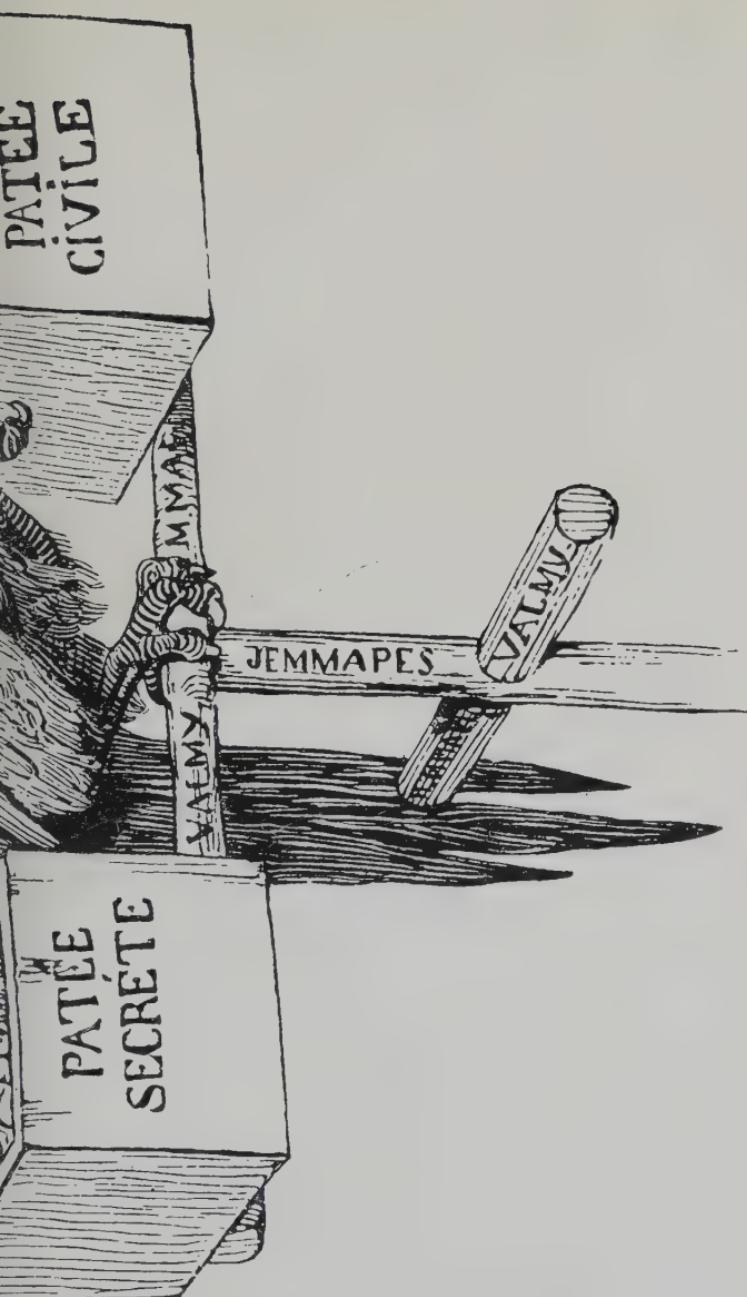


56. "ASTA SU ABUELO"

GOYA

[To face page 70





56. "LE PERROQUET"

DAUMIER

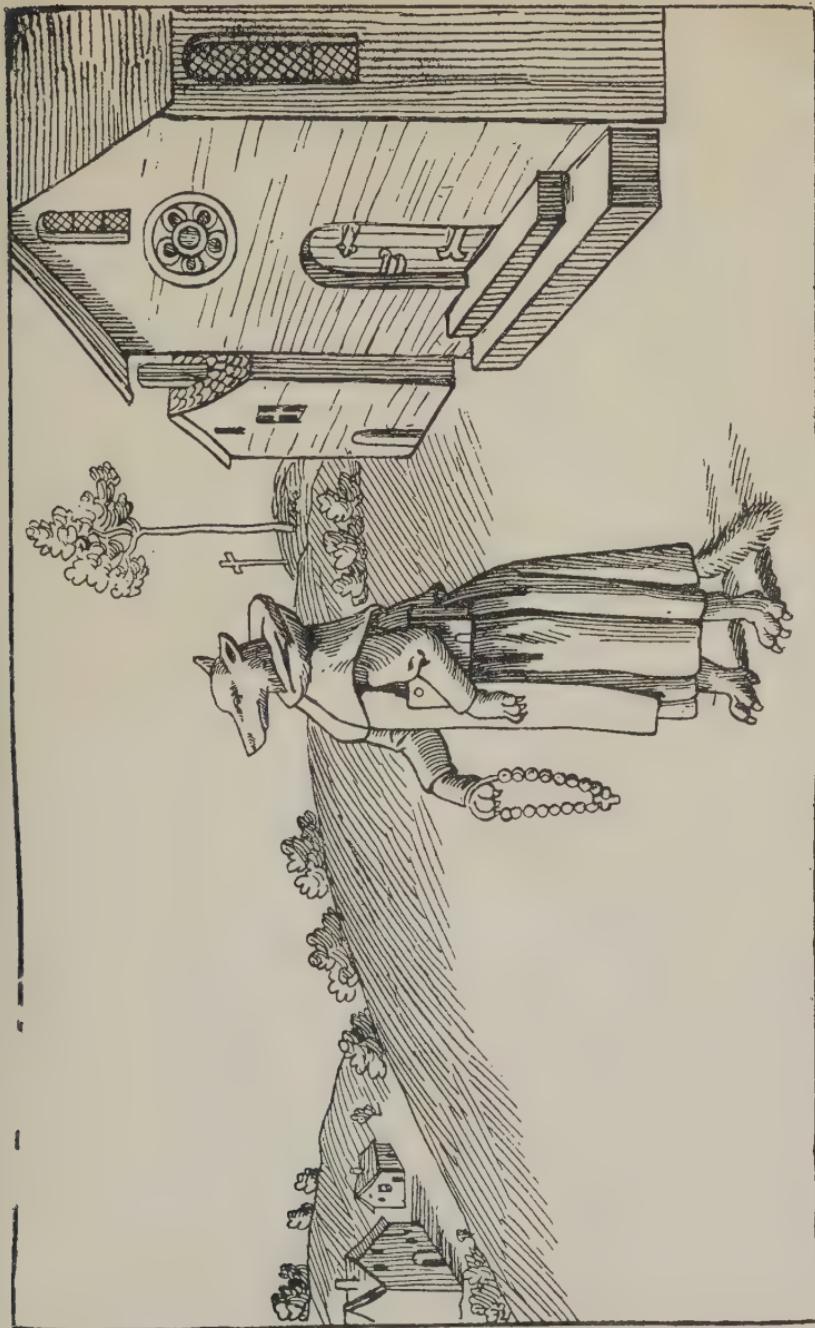
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CARICATURE AND HUMAN QUALITIES

SIXTEENTH CENTURY
CARICATURE

57. "THE HABIT DOES NOT MAKE THE MONK"



CARICATURE

lovely catch of Purcell's that links up this our art of caricature with the music of the age of Charles II., the Comedy of Manners, and Gay's *Beggar's Opera*.

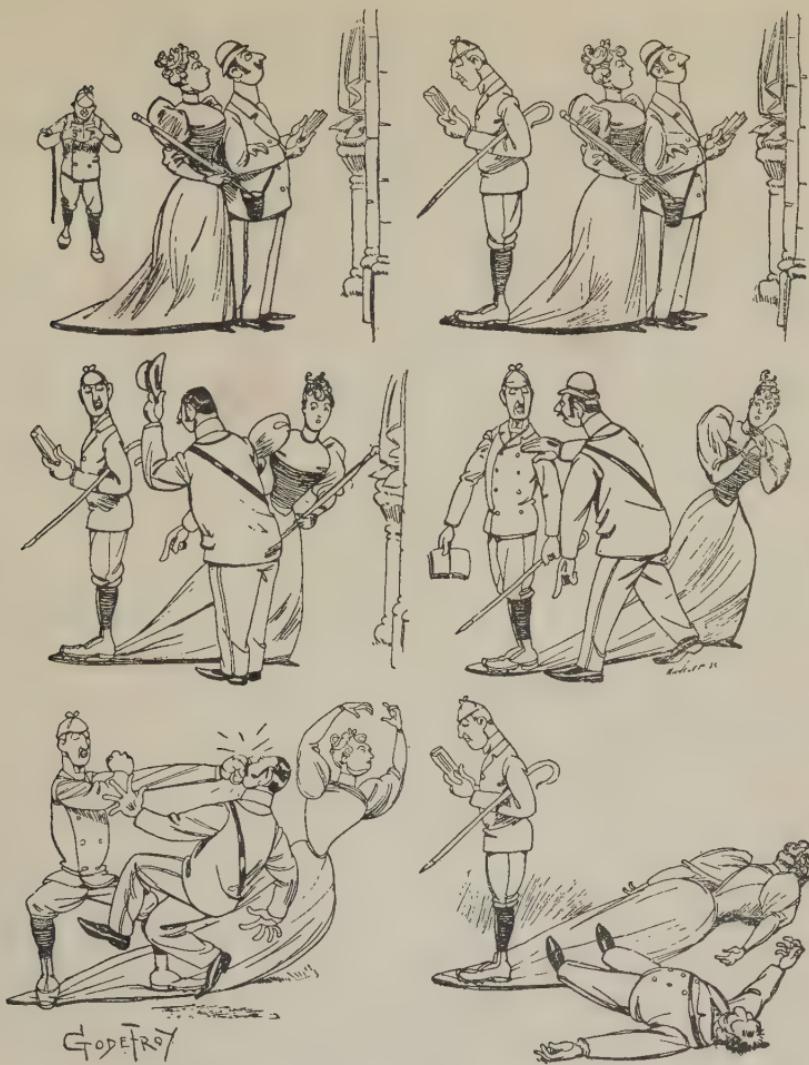
1. An ape, a lion, a fox and an ass
Do show forth man's life as it were in a glass ;
2. For apish they are till twenty and one,
And after that lions till forty be gone ;
3. Then witty as foxes till three score and ten,
And after that asses and so no more men.

There follows the feminine antithesis :

1. A dove, a sparrow, a parrot, a crow,
As plainly set forth how you women may know ;
2. Harmless they are till thirteen be gone,
Then wanton as sparrows till forty draw on.
3. Then prating as parrots till three score be o'er,
Then birds of ill omen and women no more.

It is interesting to observe, as the caricaturist fixes his attention more upon the individual qualities in human beings, how the art grows more abstract. The general symbol is merged in a more subtle study of a feature, a neck, a brow, a nose, a chin. The abstractions are imaged—slovenliness, hatred, fear, or (for men are more apt to chide than to love) mercy, pity, charity. Some story, as in Godefroi's amusing caricature of the uncourteous Englishman (No. 58)—the story, let us say, of brutality and politeness—is simply told, and without words. We are no longer children for whom the concrete is necessary to our understanding. We rather like the abstract; it is a mark of mental adolescence. Sometimes, perhaps without his knowing it, the caricaturist sets forth a parable built up on the emotions, as in Juttner's grim cartoon, of

CARICATURE AND HUMAN QUALITIES



58. "THE UNCOURTEOUS
ENGLISHMAN"

GODEFROI

the Austrian eagle, sick to death, on his throne, and about to be eaten by rats, thousands of them, and the words beneath : " Die Slavische Gefahr " ; or, as in

CARICATURE

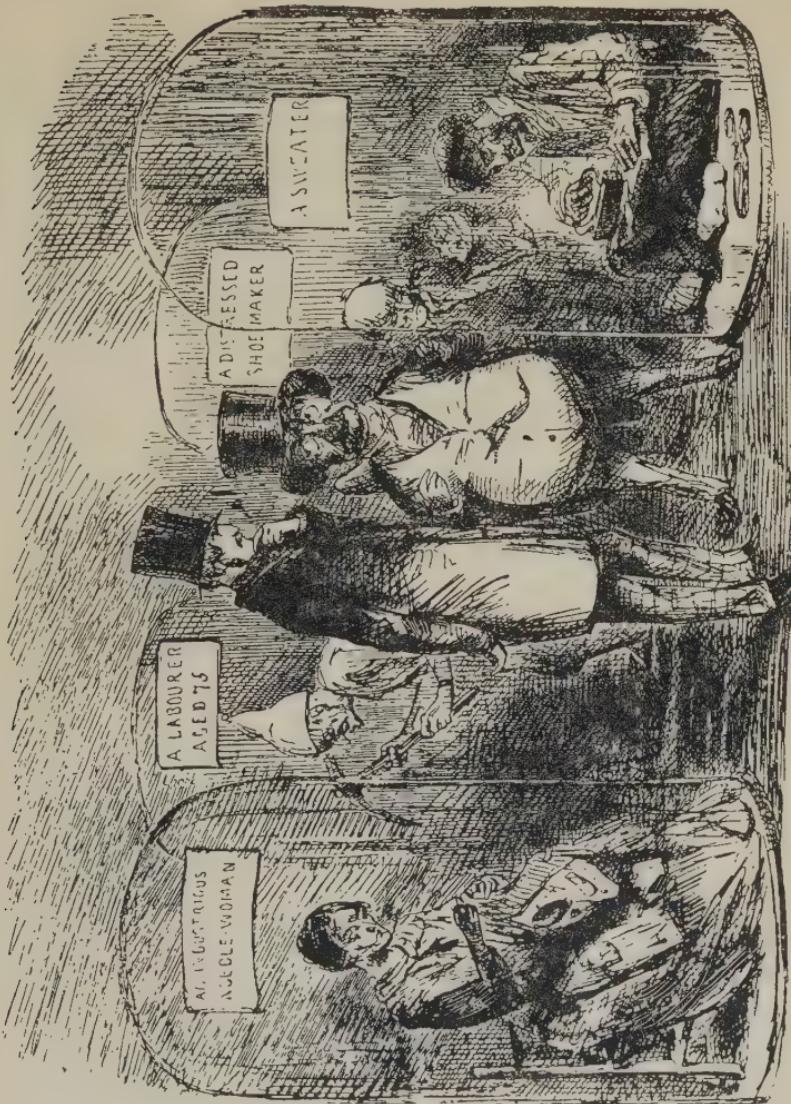


59. "THE JAPANESE DANGER"

CESARE

Cesare's drawing of the Yellow Peril in the *New York Sun* of 1914 (No. 59). The American sees the hand stretching out across the continent from the Far East.

CARICATURE AND HUMAN QUALITIES



60. SPECIMEN OF MR. PUNCH'S INDUSTRIAL EXHIBITION OF 1850

The emotion is the same. American and Teuton alike have fear. The caricaturist plays upon the quality. For the modern caricaturist all conduct, all

CARICATURE

the qualities are being re-examined ; we are taking stock, overhauling our values. The caricaturist comes along, takes some fact or phrase that once contained a live idea ; he makes a swift image of it, as did Leech, for instance, with his "Industrial Exhibition of 1850" (No. 60), and asks : Is that what you really mean ? Are you quite sure ? The heart of the prudent will understand a parable.

§ 15. *Caricature and the Creation of Types*

This study of qualities provides the caricaturist with his subtlest and most effective weapon—the power of creating types. He will make a type of the man he is caricaturing, or he will create a type of his own out of the qualities he studies. We can recall them : the Dana Gibson girl—black and white with her clean flesh and her hard glitter of diamonds ; the immortal Mr. Dooley, as, for instance, presented by Nicholson, or Opper, or Kemble ; Mrs. Ponsonby de Tomkyns, and the secure, the lovable if ultra-refined circle Du Maurier created for her ; Ally Sloper, that sloven of the London slum and the East End seaside, with Ma, the dog, and the brats, and all the sordid life as W. G. Baxter saw it (No. 61) ; Bairnsfather's "Old Bill," his bald head, his walrus moustache, his indestructible optimism. It was "Old Bill," as I have heard the London Tommy say, "who won the war."

Or take the greater foreign types : the Fleming's *Eulenspiegel*, with Lamme Goedzak, as on Peter de Gref's admirable book cover to De Coster's *Légende* of 1926 ; or Spitzweg's imperishable German idealist

CARICATURE AND CREATION OF TYPES



BAXTER

61. ALLY SLOPER'S HALF HOLIDAY

(see p. 98), philosopher and dreamer of the '48 ; or the types of Daumier and Gavarni in France. The caricaturist here actually becomes the novelist, his story develops about the type as from week to week it

CARICATURE

takes form. The types grow up, like Thomas Mann's Buddenbrooks, or Galsworthy's Forsytes, or Thackeray's Newcomes, or Trollope's parsons in the Bar-chester series ; after awhile they become more alive



62. "ROBERT MACAIRE"

DAUMIER

to us than any novel or painting, because we have picked them up on the railway bookstall.

And so it is with public men. The caricaturist bends them to the type he is shaping ; he puts the person into it ; André Gill's King of Prussia, for instance, in 1870, or Gulbransson's Sir Edward Grey in 1915. This

CARICATURE AND CREATION OF TYPES

person he develops as he goes on, makes a scapegoat of him, and, when he taxes his doings, loads the type with imaginary and not necessarily truthful qualities. The idea has to be expressed, some person has to carry the idea ; there is no lie here—it is caricature. Our definition holds.

It is said of Daumier that he created the political types, Jules Favre, Thiers, and the rest, which lesser men—Gill, Pilotel, Cham—developed and continued. The greater caricaturist it was who established the type, and he did it because he assimilated the soul of his models. Such photography as he used was of his own brain, and the snap-shots he there made he had the power to call up at the happy moments of need.

The caricaturist will do well to study the *Cent et un Robert Macaire*. Robert Macaire (No. 62) was originally a type of criminal in a melodrama that appeared in 1823. He was made by Lemaître, the actor, into a grotesque stage figure, but it was the caricaturist who made him immortal. He is barrister, doctor, notary public, journalist, apothecary, minister, money-changer, company promoter, deputy ; but always orator, swindler, busybody, booster, and harvester of gulls. He poses as philanthropist and churchman, he is a charlatan and a climber ; in short, he is life. Amiable and impudent Paris bourgeois of the 'forties, with his sloppy mouth, his witty trickster's tongue, he starts among his other enterprises an "Assurance against theft" ; a lady enters his office, "I have been robbed, sir, of a thousand-franc note!" "Certainly, madame," says Robert with exquisite politeness. "The thief is a friend of mine. Give me

CARICATURE

1,500 francs for my expenses and I will see to it that your note is restored to you to-morrow." And the end of him—his grave. "'Ci git Robert Macaire"; he crawls out from beneath it, for he cannot die; the type is eternal.

There is a beautiful letter from Michelet, the historian, to Daumier (March 30th, 1851), in which the ideal of the caricaturist—what he can achieve in the creation of type—is finely set forth: "Your admirable sketch, displayed everywhere (*étalée partout dans Paris*), has illuminated the whole question better than a thousand newspaper articles. Ce n'est pas seulement votre verve qui me frappe." (We have no word for this.) "C'est la vigueur singulière avec laquelle vous précisez la question," clearly focussed by means of the artist's caricature. "Great issues are only advanced when we find some convincing formula. (*Une formule très forte qui crève tous les yeux.*) From the day on which Moliere found the formula for Tartuffe, the actual image of the man (*son vrai portrait*), from that day Tartuffe became impossible."

Perhaps the greatest of all these types was Daumier's Ratapoil (No. 63). Michelet came into Daumier's workroom one day as he was modelling a clay figure. He suddenly cried out: "Ah! vous avez atteint en plein l'ennemi! Voila l'idée bonapartiste à jamais pilorisée par vous." Here with deadly discernment the great caricaturist had impersonated what Bonapartism with its second Empire meant; this was where "la carrière ouverte aux talents" had led us—to the decayed drill sergeant, bludgeoner and blackguard opportunist in high places. Indeed, so devastating



63. "RATAPOIL"

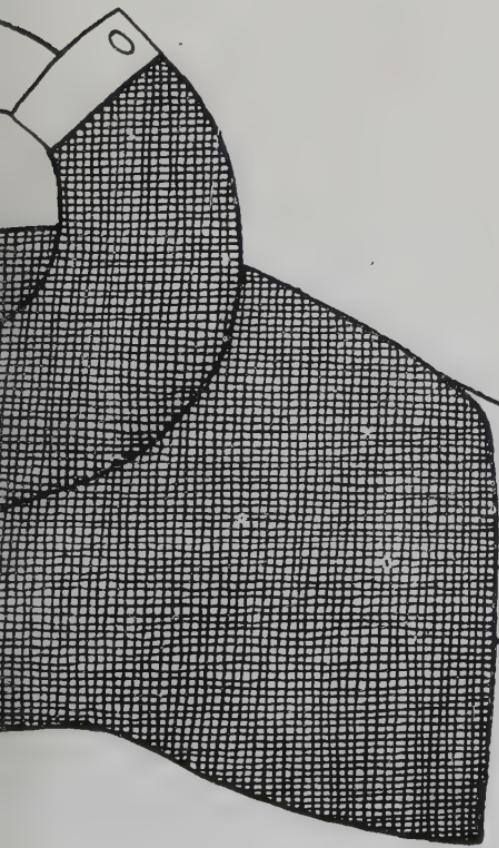
DAUMIER

[To face page 80

OLAF G.



BISMARCK
1862 - 1890



64. "BULOW CONTEMPLATING THE SKULL OF BISMARCK"

Bernhard von Bülow

GULBRANSSON

[To face page 81]



EFFECT OF REDUPLICATION

was this type, Madame Daumier had to hide the thing in an unmentionable place, lest men should smash it to bits, so greatly they feared the power of its laughter, the mockery and the shame. This terror once realised, men in France would never tolerate Bonapartism again.

§ 16. *The Effect of Reduplication on Caricature*

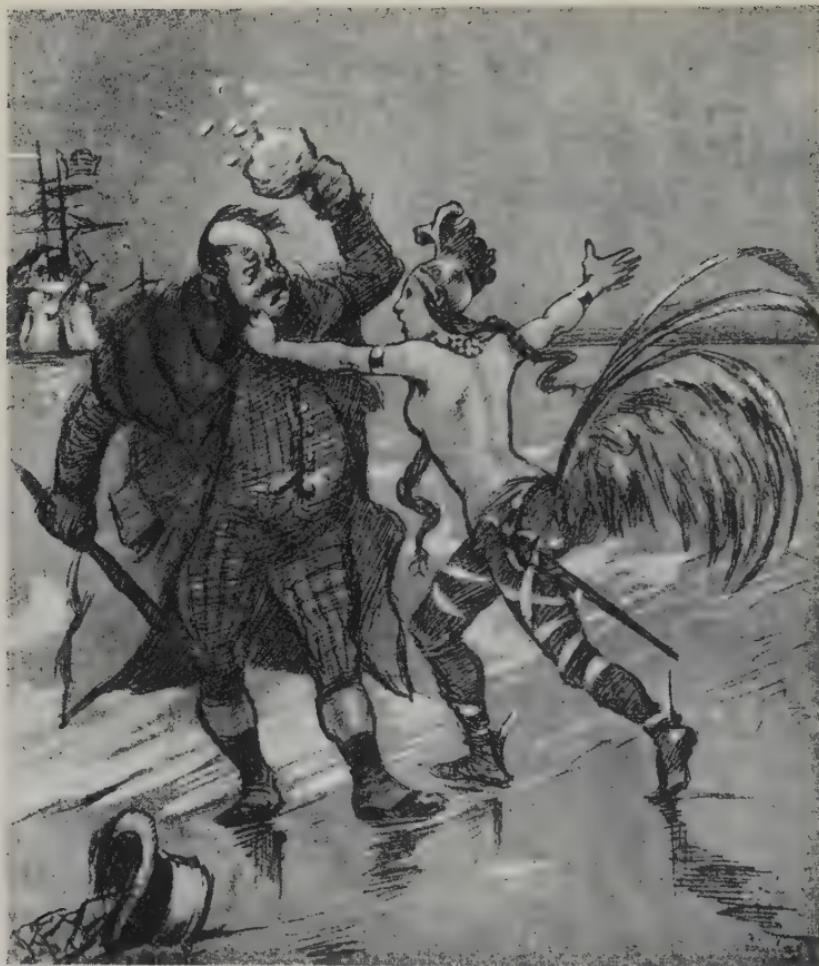
Caricature, when in reduplication, acts as does advertisement. It emphasises by reiteration—sometimes making us take what we don't want, or isn't there. The less important features from over-emphasis sometimes become the more important : Gladstone's collar, Bismarck's three hairs, Disraeli's curl, Chamberlain's eyeglass. They have little to do with the men caricatured, but they are needed. So important indeed grow these trivialities that they survive after death. Regard Gulbransson's delightful caricature of Chancellor Bülow contemplating the skull of Bismarck (No. 64). Nothing vital survives of the mightier chancellor but the three hairs. It is a supreme tribute from the art of caricature to the Press.

The handling of the great by the caricaturist through the Press has, I think, changed in the last twenty years ; the touch is swifter and more certain. It has more of the schoolboy's instinctive lampooning. This perhaps is because we have thrown away so much of the ceremoniousness and decorum of the nineteenth century. It would be interesting to make composite portraits of some of the statesmen of the first two decades of the twentieth century, as seen by the caricaturists of all nations : Bethmann-Hollweg ; Clemenceau, "the

CARICATURE

little tiger"; Sir Edward Grey; President Wilson. The portrayal is intensely vivid. Perhaps it was that we lived more intensely in those years, and that we saw all round the men with such a variety of national facets. There is Sir Edward Grey, his luminous eyes, his aquiline nose; his long expressive fingers; they are fiercely and incisively developed, these features. Were they really there, or only creations needed by the Press for process simplification? Or there is President Wilson, the idealistic and bamboozled "schoolmaster of Europe," who grows ever blinder and slower, and more obstinate as the war goes on, flourishes his immaculate top hat for a few hours of glory in presence of a delirious continent, and then returns home to be repudiated and extinguished by his own people. Here is one of the tragi-comedies of history that only the art of caricature, through the medium of the Press, can represent. It is hard to believe that these personifications, handing down to posterity, as they do, what their contemporaries held the men to be, may not have some quality of truth—truth in caricature, the "overload" that makes the art. The real man is what men imagine him to be.

The Press, because of its power of reproduction and circulation, has made another of the caricaturist's opportunities. There are certain types, perhaps more in the nature of national symbols that he in his turn has made his own: John Bull, Uncle Sam, Michel, Marianne, Germania, Britannia, and others still in the making. To their own countries these austere abstractions are an embodied patriotism, a sort of national god, something like what we may suppose



65. "SO JOHN BULL, THAT'S
FOR YOU!"

WILLETTE

[To face page 83

CARICATURE AND TRANSFORMATION

“Roma Dea” to have been to Hadrian’s legionaries—something not to be laughed at, but regarded with a certain solemnity and kindly awe, much as Mr. Punch regards John Bull when he wants to preach. Willette is very fastidious as to Marianne and how she wears the plumes of her Gallic cock, and we English do not at all like to see her boxing John Bull’s ears (No. 65). When other countries want to be offensive to the Germans they draw the national deity with fearful thews and hoydenish plaits. Britannia is a little *démodé* in modern caricature; but she may at any moment come into fashion again. She was very popular in the Victorian age. But she took to frequenting the halls too much; men got to think there was a *naïveté* about her favourite song, and that it did not become an imperial people to be for ever, ever, ever howling out the rhyme “waves” and “slaves.”

§ 17. *Caricature and the Transformation of the Press*

The sudden capacity to read, not necessarily our language, but the type in which it is set, is the main outcome of modern cheap education in Europe and America. It does not necessarily induce wisdom or thoughtfulness, but it brings a quick transmission of elementary ideas and feelings; that is what the Press does, and often the Press cannot do it without the caricaturist. For there is a limitation to our power of reading—of absorbing—“book learning” and all the education that is based on it. It was a caricaturist, Harry Furniss, who once brought that truth home in one of his most brilliant drawings, “Education’s

CARICATURE



66. "EDUCATION'S FRANKENSTEIN"

FURNISS

Frankenstein." (No. 66) This monster, conceived in 1883, with his academic biretta, his insatiable hands, his certificates and smatterings of text-book learning, stands for something we have ever to be on our guard

CARICATURE AND TRANSFORMATION

against. And do we not now, nearly fifty years after, with an intelligentsia in many parts of Europe starving, or earning less than the most menial trades, know him to have been truly drawn by the caricaturist, and recognise him for what he is—a sham?

I set here in contradistinction to each other, and to illustrate the fact that the art of caricature has to be continually brought up to date, two other drawings, John Leech's "Railway Juggernaut" of 1845 (No. 67), and Raven Hill's "What our Charabancs have to put up with" in 1927 (No. 68). They pillory national folly, and the senseless spoiling of England, her history and her countryside, in the interest of a transient commercial development. The immense value of such picture fables lies in the fact of their thousandfold reduplication by other papers up and down the country. It is by means of the Press that the caricaturist hears and interprets mass consciousness. Fuchs calls him an aesthetic speaking tube or trumpet ("eine künstlerische Sprachrohre"). I prefer the word *antennæ*; it connotes more of the caricaturist's real quality, which is of the eye rather than the ear.

One of the most interesting of all developments in caricature at the beginning of the twentieth century is its absorption into and transformation of the Press itself by means of the satirical page. There is now some caricaturist on the staff of almost every paper, some one who can, in the graphic manner, interpret life's comedy. That the "serious Press" has now its cartoon is evidence of the growing importance of caricature. A swift fable, that is the aim; to meet this greater simplicity of mind and want of thought that

CARICATURE



“THE RAILWAY JUGGERNAUT”

67.

comes of “Education’s Frankenstein”; and, “educated” or not, we all need it. The burden of life, of things, of mechanism, of advertisement, is becoming too great—caricature simplifies. There was given to *Æsop*, says William Caxton, with whom the English

CARICATURE AND TRANSFORMATION

PUNCH, OR THE LONDON CHARIVARI.—JULY 13, 1927.



WHAT OUR CHARABANCS HAVE TO PUT UP WITH.

[The Minister of Transport has announced the Government's intention to limit the size of passenger motor-coaches. In charabanc circles there is a strong feeling that he ought to have considered the alternative of pulling down our ancient villages and building new ones with more suitable road accommodation.]

68. "WHAT OUR CHARABANCS HAVE TO PUT UP WITH"

RAVEN HILL

printing press began, " the yifte of speche for to speke
dyverse fables and invenciones." The art of caricature

CARICATURE

is our modern *Æsop*, it requires quick, instantaneous vision : the apologue rendered by an artist's hand through some mechanical process, and that shall drive at once to the heart.

Countless are the pictures, often by great draughtsmen, where with some simple formula the caricaturist has driven home a truth, or a lie, into the brain of his contemporaries. And perhaps the most significant sign of all is the gradual transformation of at least a certain section of the Press on the lines of what is called, not without misgiving, "the American Press." Here we have a news sheet of headlines or captions. If we pin a picture to it, if the caricaturist with vision comes along and draws his story, all the loose untidy matter is suddenly precipitated. Brain and feeling are made one, to strike swiftly home through the eye. The future of the art of caricature, I sometimes fancy, may lie there ;—we get back to the Broadside.

But we must have the caricaturist. And there he is, ready to hand, as in Roeseler's charming drawing in *Fliegende Blätter*, where the artist caricatures himself (No. 69). He is selling his wares, his lightning sketches, for three marks apiece ; the fat lady who has asked for one, but not yet learned what it means, appeals to her husband : "This a caricature of me ! monstrous. . . . Go and shampoo the fellow's head !" "No, my dear," is the reply, "it's the first picture of you I've ever seen that's true to life."

§ 18. *A Recipe of Busch*

Let us now see how some of the masters approach their work. I pick a few at random, not because I



69. "DIE KARIKATUR"

ROESLER

[To face page 88

A RECIPE OF WILHELM BUSCH

necessarily set them above the others, but because they seem to illustrate some thought or method essential to caricature. They have all been referred to, and some of them are not primarily caricaturists.

Here are two examples of Wilhelm Busch's "Guide to historic portraiture," out of his *Dideldum* (Nos. 70 and 71). For a statement of the caricaturist's method no neater could be given. He lets us into the secret, and by means of his own favourite method of combined jingle and pen stroke. How are we to get, by the barest simplification of line, the expression or characterisation of the man we want to befool? The first (No. 70) is the great Napoleon : I translate loosely :

Make clean and pat
First this, then that :
Next add this too—
Here's Austerlitz,
There's Waterloo.

Or, he suggests, if you want in a lightning flash an equally well-known hero—Frederick the Great (No. 71) :

For instance, we will make for fun
Line number one ;
Then two ; by way of variation
This trivial continuation.
A further jolly flourish more
And we accomplish number four.
These strokes to end with, and—Potz blitz !
Look here—we've got the Alte Fritz !

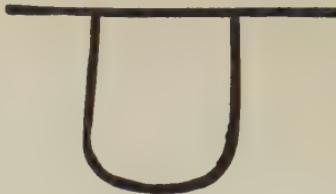
Busch may be regarded as the originator, in the *Münchener Bilderbogen*, of the short-series cartoon, made so popular in England by Sullivan, Hazelden, Bateman, Fougasse and others. Few caricaturists can tell a story with such verve.

CARICATURE

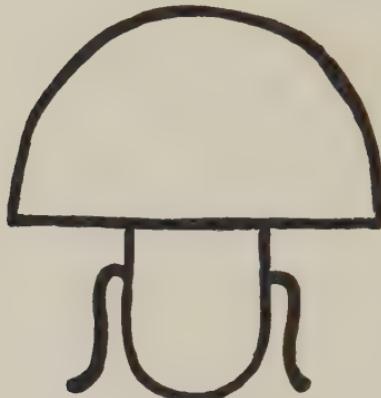
Mach still und froh



Mal so



Und so,



Gleich steht er do



bei Austerlitz



und Waterloo.

70. GUIDE TO HISTORIC PORTRAITURE: BUSCH
"NAPOLEON"

A RECIPE OF WILHELM BUSCH

Zum Beispiel machen wir
zum Spaz

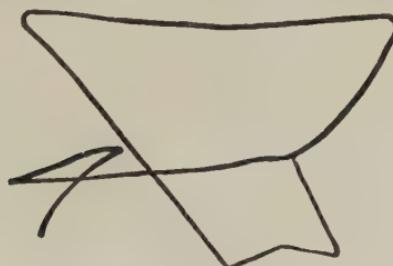
Dann zweitens zur
Erheiterung



Mal erstens das !

Kommt dieses als Erweiterung.

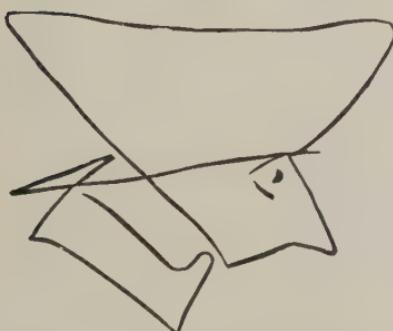
Zum dritten, wie auch zum Vergnügen



Ist folgendes hinzu zu fügen

Hierauf noch viertens mit
Pläsir

Zum Schlusz noch dieses !—
Ei Potzblitz !



Gelangen wir zu diesem hier.

So haben wir den alten Fritz.

71. GUIDE TO HISTORIC PORTRAITURE: BUSCH
“FREDERICK THE GREAT”

CARICATURE

§ 19. *Gavarni in Caricature*

Of Gavarni (Sulpice Paul Chevalier) and his method of work, Theophile Gautier, who was his friend, says "he began to play about on the stone (badiner sur la pierre) with no subject or definite design ; little by little shapes, faces, began to form, started to do something (se livraient à une action quelconque). Gavarni would listen to them, would try and find out what they were saying as one might two strangers gesticulating in the street. Then when he had caught the expressive word (le mot caractéristique) he would scribble the text or turn it over to some one else to write."

Much of Gavarni's drawing is not caricature at all, but the comedy of manners depicted, as is that of Leech or Du Maurier, only stronger and more salacious. It is amusing of course every now and again to live in the comedy of Charles II., amusing too to see it in the costume of the Second Empire. We enjoy the satire and the irony, but we tire of the everlasting cuckoldry and the jest that turns on the how and the why and the wherefore of wives deceiving their husbands. When I have seen M. Coquinard caricatured a dozen times he bores me ; I want something more bracing, and think it a pity so much fine draughtsmanship should be wasted on him.

But there is a great deal more to Gavarni, and a side to him that nearly touches the Englishman and our comedy of manners. Of Thomas Vireloque, Theophile Gautier says : "What if he was a bit of a misanthrope, he was a good fellow (bon compagnon) none the less ; Diogenes, Rabelais, and Sancho Panza,



72 "NE LUI PARLEZ
PAS DES BOUR-
GEOIS"

GAVARNI

CARICATURE

would have nodded a genial acceptance of many of his aphorisms. . . . Thomas Vireloque, this tatterdemalion of the hedgerows (ce haillon déchiqueté a toutes les brousailles), however limited his outlook, sees life with an eye as penetrating, as profound and cynical as Swift or Voltaire. Gavarni, from out of the misery he noted in Saint Giles', during his time in London, brought away with him silhouettes, phantoms, visions, not only sinister and lamentable, but that have in them all the horror of a nightmare." Here was the England of the 'Seventies, before the Socialist conscience had begun to prick. It was the bilious French artist that saw it all long before we did ourselves, even though Gavarni says of him " *Ne lui parlez pas des bourgeois* " (No. 72).

§ 20. *Forain in Caricature*

Others of our modern masters are, even as Gavarni, on the edge of caricature. They have to employ it in order to complete what is for them something greater still—their own comedy of manners. Of Forain this is said by Adolf Brisson: he " seeks to disentangle what is permanent or eternal from its transitory form ; shows the drama that underlies the comedy, and so is likewise of the great lineage of Rabelais and Moliere. When first we look at his drawings and read the words beneath we want to laugh, then as we think it over we laugh no more—rather are we tempted to shudder." Does not this point to some fundamental difference in the French and the English approach to the comedy of life ; and may it not mean that our Englishmen have less of fine satire and irony but more of essential caricature ?



73. "ALLEGORIE"—"L'AFFAIRE
DREYFUS"

FORAIN

[To face page 95

THE LAUGHTER OF GILL

The powerful drawings of Parisian life, and certainly the great Rembrandtesque etchings with their pathos and splendour, are out of our province, but when Forain sets himself definitely to caricature, as in the anti-Semitic series in *PSST* at the time of the Dreyfus trial, his work is terrific in its mercilessness. He has caught the cruelty, the hysteria that then overcame the French people, but you feel that the artist believes his case ; it is no objective treatment. Men in France lost their heads over Dreyfus, perhaps even Zola, in his plea for justice and truth. But may there not be more behind this irresistible rush of popular forces ? Forain draws the novelist as a mask subtly manipulated by influences from without. We may regret the bias of the artist, but his "Allegory" conveyed in great caricature a truth tragically confirmed in 1914.

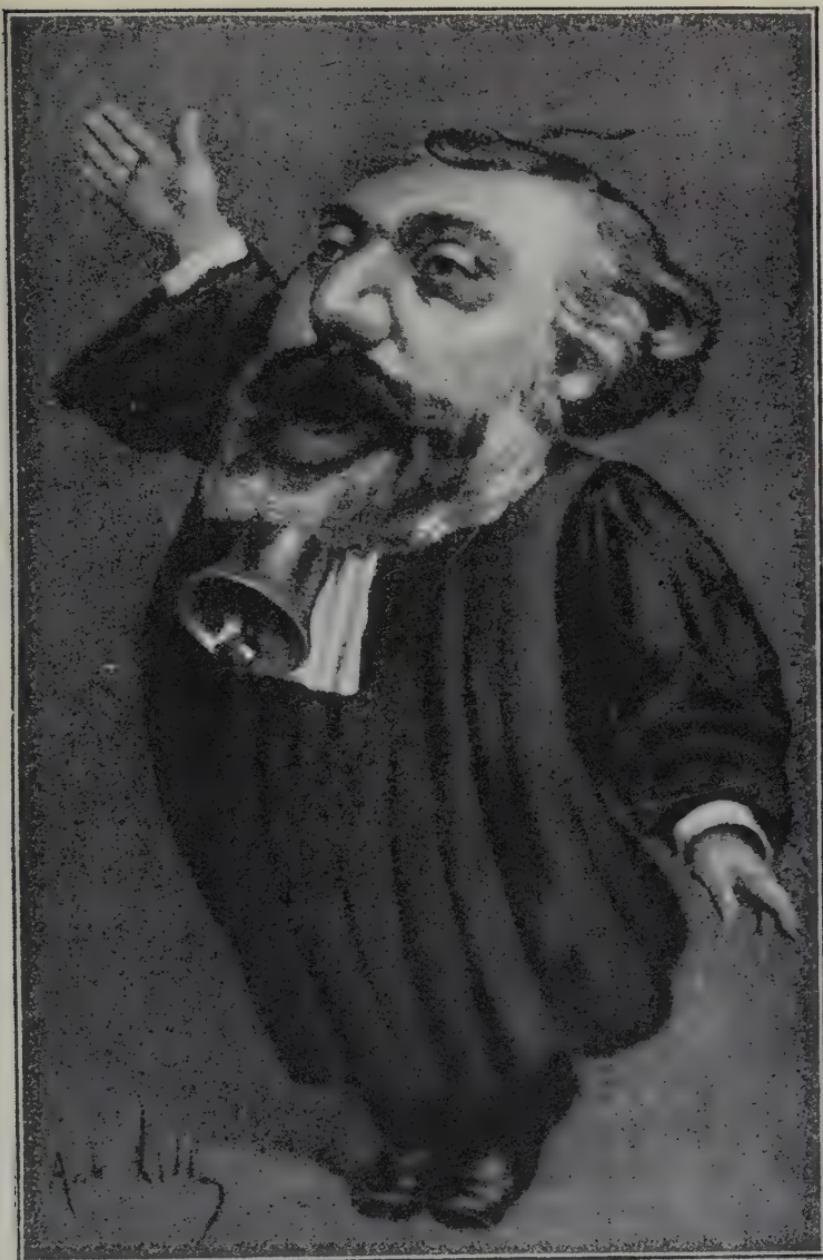
§ 21. *The Laughter of Gill*

There is in André Gill an Aristophanic quality. The first page of *l'Eclipse* shouts at us in loud laughter with its three happy strokes of colour—green, yellow, orange, or rose and buff, green-pink and stone colour, or blue, verditer and orange, dashed on to the cheap printing, a mass of black and an amazing firmness of line. Then come the personalities of the 'Sixties and 'Seventies, the politicians, the players, the poets, the writers of Paris in the Second Empire. It is a very different picture of France from that given by Daumier and Gavarni. But we cannot do without the concrete touch of Gill and his detonating laughter. Courbet the painter, Gambetta with a bell about his neck (No. 74),

CARICATURE

Bismarck and his puppet King of Prussia, Theophile Gautier as a tobacco jar, Napoleon, the hated "Badin-guet," Thiers doctoring the Gallic cock—they are all there. Charles Dickens strides from London to Paris with his *Tale of Two Cities*; Gustave Doré comes dashing along, crayon in one hand, a great brush tipped with scarlet in the other. He is part of a sort of steam velocipede—it was before the days of motor-cycles; he has cherubic wings and a rather sloppy, sentimental face; bags full of francs, with wings attached, hundreds and thousands of francs, fly after him; but the lines on which this inconceivably swift machine runs—there is a steam funnel to it—appear to be strictly conventional and admitting of no change. And then there is Wagner (*see* 75, Frontispiece); he is part of the structure of a huge ear, and he is working at that ear with all the *furor teutonicus*. In one hand he holds a mallet, in the other a crotchet note, which he is driving into the drum of the ear with such intense power that the blood shoots down in great red gouts.

In Gill we have the sanity of France. There is one drawing of the time of the Commune; I forget if it is by him or one of his colleagues. It is called "Le petit brisetout et sa bonne rurale." This silly little devil who is breaking everything to bits—what is it he wants then? All the toys, all Paris, smashed about us, the reflection of the waning moon is in the tub. What he needs is that good old nurse of agriculture to steady him. In fury she cries: "Mais! Sacré vingt-cinq mille noms d'un moutard! Qu'est ce que tu veux, à la fin?" And the little "Bolschey" answers: "Je veux la lune!"



74. GAMBETTA

GILL

[To face page 96

§ 22. *Spitzweg and the German Romanticism*

To turn from these men to Spitzweg is like passing from the noise and racket of charabancs and petrol into the twilight of the enchanted forest—moss, wild flowers, bees, loneliness. His is a German enchantment of the late 'Forties, of the philosophic professor (No. 76), the very heart of the Romantic movement, before the "Pickelhaube" stamped over Germany; a Germany that knew not Bismarck, or if it knew him, disliked him. Spitzweg as a recorder of manners (*Sittenbeschreiber*) ranks with Hogarth, Chodowiecki, Gavarni. We cannot understand what men are thinking about and how they behave without going to them, each in his environment; and here



76.

SPITZWEG

97

H

CARICATURE

we have the German comedy of manners. His are the "Kleinstäterei" and "Krähwinkeladen" of the old gracious unamalgamated Germany. We have no phrase for this ; for us it is just Mrs. Gaskell's *Cranford* and all the whimsical life of the petty town. And he created for himself, just as did Jane Austen in literature, with her comedy of manners and out of her narrow little world, another world with a greatness all its own.

Spitzweg has Samuel Palmer's way of suggesting the infinite. There is always some greater beyond, some wonder of architecture from the unforgettable Middle Ages, some ivory door into the landscape, some quality other and better than "Biedemeier." Spitzweg would have loved Whistler, but he would have laughed at the teaching that Art is not to tell a story. He laughs at us for not seeing what he sees. We are just the "Cactus-fancier" (No. 77), prickly-headed, blunt, befoozled in our stuffy room, oblivious of the march of time, the sunshine outside, and the singing of the birds. His is the laughter of Wilkie, before Italy spoiled him ; the sigh of Chopin, because he is twice-born ; and the dreamy, genial kindliness (gemüthvolle Sinnlichkeit) of Schubert. His biographer calls it "that priceless mood of the romanticist who loves to philosophise (die köstliche laune des philosophierenden Romantiker's), the happy quality of being at peace with and oblivious of yourself." How often in these days one wishes again for just a little of that most precious of all German gifts—the Romanticist's power of telling a fairy story and of being absorbed in it. And Spitzweg did it in a kindly, teasing way of his own, for he also



77. "THE CACTUS-FANCIER"

SPITZWEG

To face page 98

GEORGE CRUICKSHANK

gives us truth—in caricature. Black magic—yes, but it always ends happily. The witch is circumvented ; the prince remains a prince, his frog shape was a delusion ; it is we who were blind. Germany has travelled far from Spitzweg, and his *Fliegende Blätter* to *Simplicissimus*.

§ 23. *George Cruickshank and the English Fairy Story*

George Cruickshank likewise stands for the Fairy story, but the Fairy story without the Romanticism ; he also stands for something essentially English, something that we do not find in Spitzweg, or in Boutet de Monvel, or in others who have touched the caricature that is in the hearts of little children. His is a quality we do not find in the Celtic story, nor in the Italian Pinocchio, nor in Provence. It is not in the inimitable Münchhausen, nor in Lucian's *Vera Historia*, though we do get it in the Fleming. It is an individualism combined with a certain lovable grotesque. We feel it in George Cruickshank's treatment of the Devil, who always comes off second best, or when, for instance, he makes Tom Thumb's seven-league boots bow before the king (No. 78). "The genius of George Cruickshank," says Everitt in his *English Caricaturists*, "may be compared to a diamond. One facet often emits more brilliant corruscations than the other ; and if we compare his powers of realising the grave, the comical, the supernatural, and the terrible to the facets . . . the one which would be found to emit the most brilliant flashes of light would be the last." Yes, but the fierce and cruel edge of it is always just softened by the

CARICATURE



Hop-o'-my-Thumb presenting the
Seven League Boots to the King

78. "HOP-O'-MY-THUMB' PRE-
SENTING THE SEVEN
LEAGUE BOOTS TO THE
KING"

GEORGE
CRUICKSHANK

GEORGE CRUICKSHANK

grotesque. No matter what his needle touched, he could “ give sentient expression to a barrel or a wig-block, a jug of beer, a pair of bellows, or an oyster.” It is a blessed and a Christian quality this, and some of our younger *Punch* men possess it.

But when I speak of the English Fairy story I mean it in the sense in which Mr. Chesterton once called Mr. Pickwick a fairy. With the caricature drawing of George Cruickshank seen in this sense we must set the work of other Victorians, the Dickens illustrators—Seymour, Hablot Brown, Buss. Theirs is the humour of the London streets, the knowledge of which was for them, like Sam Weller’s, “ extensive and peculiar,” the Cockney caricature, something having its origin in Hogarth, carrying all before it in irresistible laughter, and which, while it may have lost some of its sombre and Puritan grandeur, retained all that was best of his whimsical diablerie. It is difficult for Dickens lovers in the twentieth century to dissociate from his characters the images of his illustrators. In their atmosphere do we live quite as much as in that of the great master himself. What do we see when we picture to ourselves Mr. Micawber, old Mr. Weller, Mr. Pickwick? One by one they rise up before us: Captain Cuttle, Mrs. Jellaby absorbed in the affairs of Boriaboolagah; Mr. Chadband and his insistence upon the “ terewth”; Mr. Wemmick, his little house and drawbridge and his “ aged P”; Mr. Podsnap, with his wife like a rocking-horse. Whether they have been drawn or not by the great Victorian caricaturists, it is their mood we find ourselves in when we seek to reconstruct. Here is the Land of Cockayne, the mood of lovable grotesque

CARICATURE

so few artists have, the caricature that is of the essence of Fairy story, and the laughter that for the moment make us feel, children that we are again, how beside it no other laughter is quite worth while.

§ 24. *The Land of Cockayne*

Let us try and chart the Land of Cockayne. It is difficult, but not impossible. Every good caricaturist



79. "THE MAD HATTER'S TEA
PARTY"

TENNIEL

must get there at least once in his life, for it is his Mecca. Beyond that remote region of fairy castles,

Far in the sea to the west of Spain
There lies the kingdom called Cockayne.
Though Paradise be merry and bright
Cockayne is of ampler fairer sight.

THE LAND OF COCKAYNE

And the jovial old fourteenth-century poet tells us how “all of pasteys be the walls,” how not only are the houses shingled with cakes of the choicest flour, but the very “pinnes be fat podinges.”

The land has its own literature, lyric verse of the rarest—the “nursery rhyme” or the “limerick.” “Hey, diddle diddle, the cat and the fiddle, the cow jumped over the moon”; a quite usual occurrence in Cockayne, all exaggeration in caricature being a matter of degree. It is the land of Lear’s Jumblies, and of Struwwelpeter; the brothers Grimm cut many faggots there, Tenniel went there when he drew the “Mad Hatter’s Tea Party” (No. 79), or Doyle the cover to *Punch* and the Bon Gaultier designs; it was there Reinecke composed his happiest songs, and Coldecott’s mad dog was finally buried (No. 80). Ask not that too fine a distinction be drawn between grotesque and caricature, or the Englishman at least may answer you in the words of one of Cockayne’s best poets:



80. “THE MAD DOG”
CALDECOTT

“The thing can be done,” said the Butcher, “I think,
The thing must be done, I am sure,
The thing shall be done! Bring me paper and ink,
The best there is time to procure.”

CARICATURE



81. "THE BEAVER'S LESSON"

HOLIDAY

The Beaver brought paper, portfolio, pens,
And ink in unfailing supplies ;
While strange creepy creatures came out of their dens,
And watched them with wondering eyes.

THE LAND OF COCKAYNE

The ink is essential, and colour helps. It is done with the assistance of Hieronymus Bosch, and Arthur Rackham, of Boutet de Monvel—when the children are not too prim and well dressed—of Ostade, and of Teniers, let us say in that picture where the creepy creature is blowing his nose as a flute. Nor is it really necessary to ask what the thing is that has to be done. It is the attitude of mind that matters. Lewis Carroll describes it : “ Make up your mind that you will say both words (‘ fuming ’ and ‘ furious ’), but leave it unsettled which you will say first. Now open your mouth and speak. If your thoughts incline ever so little towards ‘ fuming,’ you will say ‘ fuming-furious ’ ; if they turn, by even a hair’s breadth, towards ‘ furious,’ you will say ‘ furious-fuming,’ but if you have that rarest of gifts, a perfectly balanced mind, you will say ‘ frumious.’ ”

The “ perfectly balanced mind ” is not only the mind of the idiot, but also, for the type of caricature to which I am now referring, it must not be too sophisticated. Arthur Rackham and Henry Holiday (No. 81)—when the Snark is hunted—are just a little too sophisticated, so perhaps are Doyle, and Thackeray, and Tenniel, perhaps even Lewis Carroll himself, with all his sympathy for childhood ; but there are caricaturists of the nursery that have it. Theirs is the password ; they can say “ frumious.”

One of these was Walter Crane. He had the simplicity ; did we not know him ? It was that made his socialism so rudimentary and naïve. And how wonderful are some of his children’s books : *King Luckyboy*, and *Baby’s Opera* and *Slate and Penny*

CARICATURE

sylvania. Had Fate set him among peasants instead of industrialists there would have been more body to his socialism, or it would have just puffed out in a paradise of silver nutmeg trees, and farm-house duck ponds, where the frogs, in yellow liveries with opera hats, come a-wooing fairy princesses. He never let his socialism hurt his art, and that wistfulness of childhood he always retained. The simplicity of outlook, however, which did not wear well with great towns, and art schools, and organisations, and systems, might, I think, have had more scope had Cockayne not shifted to Kensington and Manchester. Probably no English artist ever went so straight to the heart of the nursery rhyme as did Crane. The children loved him, and paid him the supreme tribute of tearing him to tatters ; and when he did for me the illustration for the Essex House Press vellum issue of Wordsworth's *Ode on the Intimations of Immortality* he characteristically put a bunch of them into a rainbow. Here (No. 82) is an unpublished caricature he once did for my workshop boys. It was scribbled in the visitors' book at the moment of parting. In that remote age (1902) the English countryside was still fortunately free of cars ; your bicycle could be punctured in peace by a nail from the cast shoe of any leisurely cart-horse ; and it was thought immoral in our remote Arcadia to go a-riding on the Sabbath. We had sinned. Crane and a large party of our lads, returning from a long ride, met the congregation in a black, slow, reproachful stream passing from their prayers. Crane, I remember, was clad in a loud, brown, almost maroon and snuff-coloured, check cutaway, and looked, with his scarlet

THE LAND OF COCKAYNE

tie, like some happy but slightly bewildered cockchafer in *King Luckyboy's picture-book*. The Church, as only a church in Cockayne could do, held up its hands



10 Little Cyclists riding in a line
One got a puncture & then there were nine

* note this was the high art nail which destroyed
the tenth.

82. CARICATURE FROM THE GUEST HOUSE
VISITORS' BOOK OF THE GUILD OF
HANDICRAFT

WALTER
CRANE

in holy horror, and at that moment the Divine Nemesis
overtook us, Crane was punctured and collapsed by the
roadside.

CARICATURE

§ 25. *The Roots of the Kingdom*

The roots of Cockayne lie deep, and often it is only the peasant's eye can trace them. For those qualities I have just referred to are not much at home in great cities. They are not exclusive of other qualities, but the artists who are gifted with them are rare, and singularly blessed. Greatest among them was "Peasant Breughel," Peter Breughel the Elder. He saw life's fundamental humour and how it worked. Like other great painters who have touched caricature as defined in these pages, though he is outside our modern art, we cannot pass him by. The caricaturist, to be educated in the art, must have some understanding of Peter Breughel "the Elder," of his work, and how he looked at life.

God is very great and terrible, so He lets us have a land of Cockayne, where we can laugh as well as wonder. Since it is the children's land—we have warrant for that in the Gospels—it is the land of in consequence, where the hay runs after the horse (No. 83). A fact like that you can only discover in the depths of the country. It is the same with other proverbs, and Peter Breughel makes for us hundreds of them. We may not understand them, but probably the children do. What matters, he tells us, is man, not his religion. "Peasant Breughel" is the first painter to take popular life—the life of the Flemish peasantry—and treat it not merely as decorative paraphernalia. In the big Shakespearean manner he handles the countryman's life as a measure of humanity; it serves him as a study in the thoughts, feelings, actions of mankind. "The lives of



83. "THE HAY RUNS AFTER
THE HORSE"

PETER BREUGHEL
THE ELDER

[To face page 108

THE ROOTS OF THE KINGDOM

human beings," said a tough old Burgomaster of Breughel's time when in Amsterdam a poor fellow was condemned to death for saying that Christ was a man, "the lives of human beings must not depend on the subtleties of the learned." And we feel that is Peter Breughel's faith, and because he holds it so sturdily he can laugh loud and gloriously. We feel the intimate link between the faith and the laughter, and the simple peasants that he draws. And he loves the children; for is it not the children who keep alive the proverbs? Those proverbs are but northern wisdom, custom, poetry, folk-lore, and go back into the very fibres of country life. We do not know why the children keep them alive for us, but they do. "Remember, remember, the Fifth of November!" Why do children create caricature, with mask, and guys, old clothes, and painted faces on that day? Gunpowder plots, and cruelty, and treason are but excuses, the greater remembrance abides. It is that season of the year—Peter Breughel glories in it—about Halloween and All Souls, when the spirits of the past walk abroad, when what is in us of the immaterial detaches itself from its bodily vesture, and we celebrate the fact by a cracking of nuts, a bobbing and eating of apples, fun, fire, and masks. I see no reason why Halloween Season should ever be forgot.

Much the same jovial riot and peasant caricature does Richard Doyle draw for us, though in lesser manner, in his *Scouring of the White Horse*, only that is ancient custom of the summer season, and seen through the eyes not of the peasant, but of the sympathetic townsman. But Peter Breughel's real time is

CARICATURE

November, when the countryman takes his ease, feeds largely, and is permitted a certain relaxation, fatness, riot, excess ;

 . . . he full grosse and fat
As fed with lard, and that right well might seem,
For he had been a fatting hogs of late,
 That yet his brows with sweat did reek and steem,
 And yet the season was full sharpe and breem ;
In planting eke he took no small delight :
 Whereon he rode, not easie was to deeme ;
For it a dreadful Centaure was in sight,
 The seed of Saturne and fair Nais, Chiron hight.

So let it be in his dreams, after a Homeric supper, when he rests in the Land of Cockayne, and right in the very front of the picture let there be an empty egg, eaten, and running away with a spoon in its head (No. 84).

The peasants in Peter Breughel's pictures are the same peasants as in Emil Verhaeren's poems. They have the same structure of limb, the same large bones, grossness, and grandeur. There is the same Kermesse, the same landscape, the same labour ; but something is gone. Perhaps it is because the subconscious struggle with industrialism is too hard for the Flemish, as it is too hard for our English peasant. So the laugh now is left to the Cockney ; the Land of Cockayne has shifted to the great city. It is only for the moment ; for we all know that cannot continue—the roots of caricature are where Peasant Breughel drew them, tennoned deep down beneath the soil. It is the "natural" who senses them—natural used perhaps in that now obsolete meaning of the word as a "poet by nature." But it



84. "THE LAND OF COCKAYNE"

PETER BREUGHEL THE ELDER

[To face page 110

CARICATURE OF LEECH AND KEENE
is the poetry of childhood, of the simplicity and
grossness of agriculture, of

man who knows
That Nature, tender enemy, harsh friend,
Takes from him soon the little that she gave,
Yet for his span will labour to defend
His courage, that his soul be not a slave,
Whether on waxen tablet or on loam,
Whether with stylus or with share and heft
The record of his passage he engrave,
And still, in toil, takes heart to love the rose.

§ 26. *The Caricature of Leech and Keene in the Victorian Comedy of Manners*

We left Dickens and his group of illustrators shaping the Fairy story of life, not in the country, but in the streets of London ; there were others of their contemporaries who drew the comedy as it came along and made a world for us in a way of their own. We might take Doyle or Seccombe, or in a later day Phil May or Belcher, or others, but let us for a moment consider Leech and Keene in the light of the Victorian comedy of manners realised pictorially. Leech also gives us lovable grotesque, as in his Ingoldsby, but the other side of him, the pictured comedy of manners, is so much more important ; he made for *Punch* alone over 3,000 pictures, and nearly 1,000 for Surtees' Sporting Novels. Dickens said of them that they were " always the drawings of a gentleman " ; and it was this gentlemanly tone that he set for *Punch*. Here is English bourgeois society in process of absorption into the great aristocratic tradition. Why is *Punch* Whiggish ? Why are English working-class ideals in our own day

CARICATURE

bourgeois ? We inevitably ask these questions when we look at the work of Leech and Keene and compare it with that of Gavarni and Gill. There is a softening of the exaggeration, a satirising that is delicate, we are never hurt. Many of Leech's sketches have perished, and his drawings were made mostly on the wood, but it is interesting to note in those that remain how the exaggeration needed for caricature modifies the final drawing.

In Leech delicacy of line and delicacy of temperament seem to be implicit ; he always sees the happy, sheltered side of life. Even in his *Children of the Mobility* the gentle sunshine prevails. "Why what's the matter, John Thomas ?" Matter enough. He is to be dismissed unless he can get his fat down "to match" the other flunkey. That bilious disappointed glare of Gavarni's "Ne lui parlez pas des bourgeois" is impossible to Leech ; he gives us the Victorian bourgeois at his happiest :

For any sketch of Leech's
Indisputably teaches
That the maidens of our beaches
Do not end in ugly tails.



85. "WHY, WHAT'S THE MATTER, JOHN THOMAS ?"

LEECH

CARICATURE OF LEECH AND KEENE

He is Thackeray's "kind and sunny companion" from the Charterhouse boyhood, he knows all about costume, and furniture, and knick-knacks, and his work a sort of "pictorial correspondence," as it has been happily called—notes jotted down about life, often idyllic, and with a gentle irony—enthralled and helped English society for twenty-five years. Against vice he shows neither hatred nor anger, he ignores it; for him there is no M. Coquinard, and the old English roughness is softened away with a laugh.

Joseph Pennell, who was as fine an artist and craftsman as he was a man of violent prejudices, called Charles Keene the greatest English master since Hogarth. It may be so; I am here concerned with him only as an exponent of caricature in the comedy of manners. Perhaps, had John Ruskin praised Keene as he praised Leech, the pronouncement might have been otherwise delivered, for Joseph Pennell, being a sort of æsthetic anti-Pope, always felt constrained to tear up the rival bull. There are French critics who would rank Keene with Daumier and Gavarni. He had a wonderful power of seizing momentary action (No. 87), and he drew straight away in ink, without preliminary pencilling, in order to insure certainty of touch. But, as with Leech, the exaggeration that makes for caricature in him is always reserved, so slight indeed at times that it passes out of the region of caricature altogether.

The Parisians say of our Victorian caricaturists that they smile rather than laugh; and it is true. The skirts, as in *Punch's "Illustration from an Unfinished Novel"* (No. 86), are not drawn above the ankles, the caricature is casual and tenderly suggested, you may permit it in

CARICATURE

the hunting-field, or among the servants, but it is rather indelicate in the drawing-room. And it is largely because of this sense of decorum that the Victorians are so concerned about clothes and just how they should be worn. This clothes caricature is delightfully continued in our younger men ; the tradition is still



86. ILLUSTRATION FROM AN UNFINISHED NOVEL

greatly alive. What the eighteenth century began, with Hogarth in his "Taste in High Life" (No. 88), is touched again by Lewis Baumer in, for instance, "A Decade's Progress" (No. 89), but the jest as to what we wear, especially our hat, is perennial ; and when the Cockney sings in his music-hall refrain "Where did you get that hat ? where *did* you get that tile ?" he is merely repeating with less fire Ben Jonson's gibe at the Puritan, "Thou Look'st like Antichrist in that lewd hat."

CARICATURE OF LEECH AND KEENE



87. "GASTRONOMERS AFLLOAT"

KEENE

CARICATURE

Charles Keene, better than any other draughtsman, could emphasise the absurdity of a City man's hat



HOGARTH

.88 "TASTE IN HIGH LIFE"

twist a drunkard's coat awry or an old lady's bombazeen about to pop ; and he does it with such delicacy we are left in doubt as to whether or not it is caricature.



A DECADE'S PROGRESS

I. Mrs. Browné, Mrs. Browne, junior, and Mrs. Browne, junior's little girl, as they were in 1901, and—
 II. As they are to-day.

89. "A DECADE'S PROGRESS"

BAUMER

CARICATURE

And last, there is in all the Victorians, especially in Keene, an optimism, a sense that all is for the best in the best of worlds, a recognition of feudal service that accepts social grades, a feeling of class division that does not hurt. There has not yet come, what a later industrialism made of it, a hostile division ; the peer's son is still the commoner. "If My Lady asks me as a favour to carry the coalscuttle up into the nursery, of course I do so, but I hope My Lady does not take me for a housemaid." Of English social draughtsmanship, Taine says "le dessinateur conforme le type physique au type morale. Il ne les fait pas fine, mais rudes. De plus, il exagère a plaisir leur bravoure naturelle." Here again is something hard to render, but may we not call it that plucky commonsense that is the key to so much of English caricature ?

§ 27. *Caricature and Costume*

All artists in caricature who have considered the comedy of manners before the art of caricature have studied clothes and the humour of clothes. A correct knowledge of costume is part of the caricaturist's stock-in-trade ; and when he sees the Wife of Bath on her pilgrimage to Canterbury :

Wymplid ful wel, and on hire heed an hat
As brood as is a bockler or a targe ;
A foot-mantel about her hupes large,
And on hire feet a paire of spores scharpe. . . .

he knows he is up against something—something English and vital. He will make his notes ; out with his sketch-book perhaps, but discreetly keep under cover.

CARICATURE AND COSTUME

Hire keverchefs weren ful fyne of grounde ;
I durste swere they weyghede ten pounde
That on a Sonday were upon hire heed.
Hire hosen were of fyn scarlett reed,
Ful streyte y-tyed, and schoos ful moyste and newe.
Bold was hir face, and fair, and reed of hewe.

William Blake was wrong when, in his drawing of her, he gave her the soul of a harlot ; so was Stothard wrong when he introduced her into the polite Victorian drawing-room. Neither artist understood caricature. But Dan Chaucer did. She had had five husbands, he tells us, and she was “gatoothud,” that is to say, “having teeth separated from one another.” Her sense of humour passed her into Heaven—her power to take caricature kindly ; yet a fearful and formidable woman, whether or not she be in her clothes.

And the caricaturist has got to be a bit of a philologist. There is such an infinite variety to the things with which we “shift, and bedrape, and bedeck us” ; “bustles,” “chokers,” “cravats,” “cramoisie,” “crinolines,” “cod-pieces,” “farthingales,” “flounces,” “galleons,” “pantaloons,” “periwigs,” “pork-pie hats,” “toppers,” “spats,” “stomachers,” “watteau-bodices”—the list is endless ; and the key to the word, as often as not in some caricature. “I would choose,” says Evelyn, “some fashion not so pinching as to need a shooing-horn with the Dons, nor so exorbitant as the Pantaloons, which are a kind of Hermaphrodite and of neither sex.” Yet who would have thought that a respectable Venetian Saint, the venerable San Pantaleone, should have come to that ? “Take from them,” says Lyl of his fine Elizabethan ladies, “their pery-

CARICATURE



90. A HEAD DRESS OF 1777

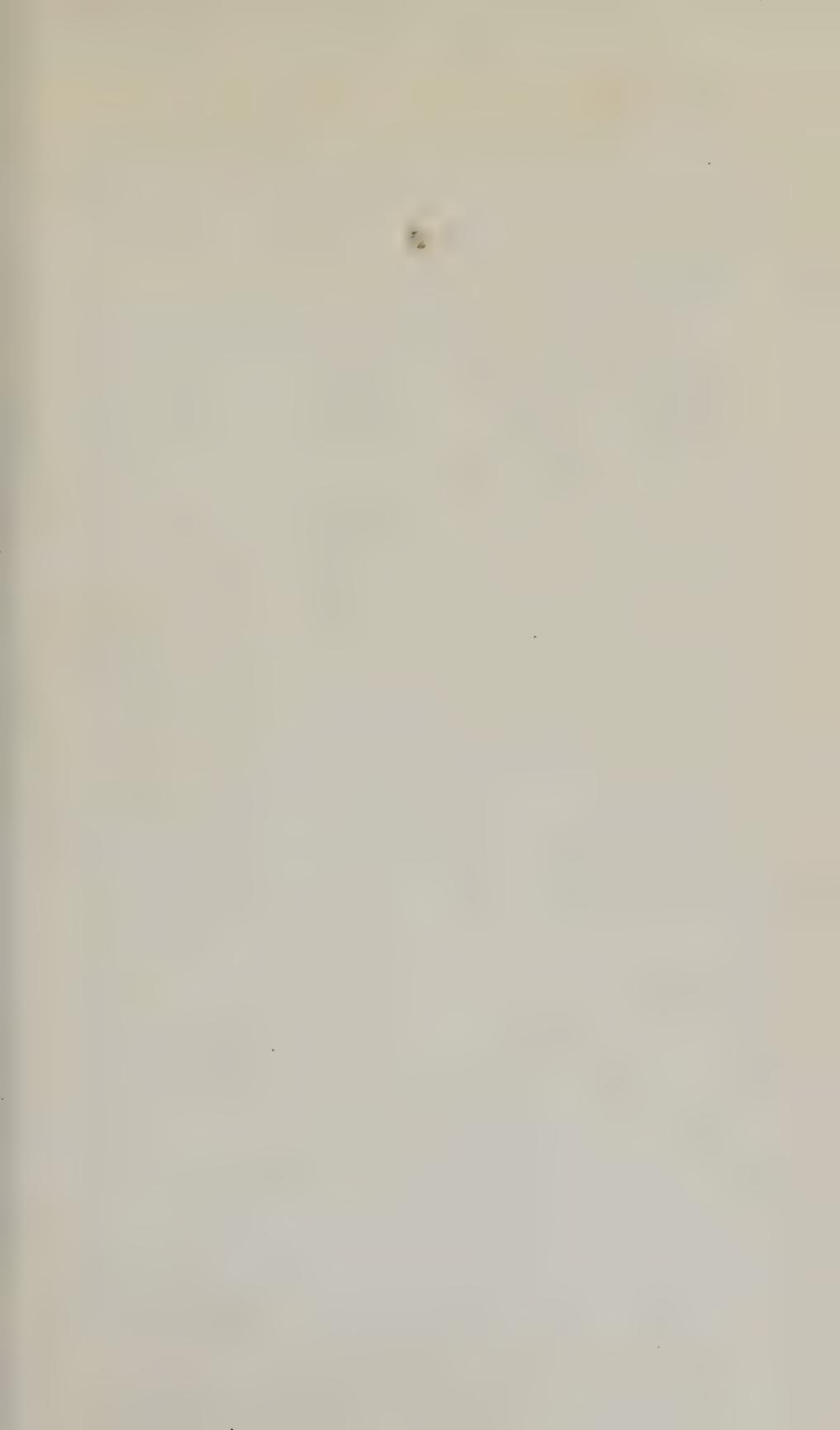
equivocal portion of seventeenth-century costume swinging in mid-air.

Let him but understand, so shall the personalities of the past, in their clothes—the buts of the old caricaturists—move in procession before him with meaning and beauty. He will meet, among the Elizabethans, Lyly, the euphuistic, that “plume of feathers,” that “sweet smoke of rhetoric”; he will see Sir John Harrington, the reformer of Court manners, “the knight of the stool”; he will greet Sir Julius Cæsar with

wigges, their paintings (and the rest of it) . . . and thou shalt soon perceive that a woman is the least parte of hir selfe.” He must know what all these curious and formidable things imply, their hidden and intimate associations and how men have jested about them. “For the rebellion of a cod-piece to take away the life of a man?” Shakespeare asks in *Measure for Measure*, and leaves the jest on that



91. A NEW OPERA GLASS





92. PORTRAIT OF A GENTLEMAN

TERBORCH

[*To face page 121*

CARICATURE AND COSTUME

his travelling library, and they will mean for him Armado, the fantastical Spaniard, and Malvolio cross-gartered and in yellow stockings ; he will note, in a later age, those sombre Quakers rebelling against “ hat honour,” with old Penn sitting before Royalty in his big black brim ; another few decades and he will enjoy Lady Mary Wortley-Montagu’s description of the “*bourle*,” that mighty headdress (No. 90), and note how they had to look through it at the opera (No. 91), or he will recall that other caricaturist, at the douane, who was constrained to put a ladder up against the lady’s head before he could extract from it all the lace, and perfumery, and high spirits she was smuggling in her peruke ; or yet again, he will be with Sheridan when Charles Surface’s inimitable valet offers Mr. Premium a post-obit on his master’s “ blue and silver.”

The great painters have handled clothes each in their own way, and it is fascinating to note when and how they have allowed costume to react on character. Terborch, for instance, leaves us in doubt as to whether he is caricaturing his seventeenth-century fop. It is the “*portrait of a gentleman*,” in the National Gallery (No. 92)—and such a gentleman ! The easy looseness of his chin, his evident absorption in the little petticoats and flounces and galleons ; the pyramidal or rather lozenge-form arrangement of the whole man, the obvious effect of the “*cut*” upon the women—though some of the wiser of them doubtless laughed—all these things suggest that the artist is deliberately pricking us to see how much of the overload we will take with his tailor-made dandy. One of Moliere’s *Précieuses Ridicules* suggests that you cannot be a proper lover

CARICATURE

if your necktie is not made by a proper hosier (*de la bonne faiseuse*), or your breeches wanting half a foot in bagginess. “ Venir en visite avec une jambe toute unie (quite unadorned ?) un chapeau desarmé de plumes ; une tête irrégulière en cheveux, et un habit qui souffre une indigence de rubans ; mon Dieu, quel



93. A DANDY
EIGHTEENTH
CENTURY
CARICATURE



94. A DANDY-
ZETTE
EIGHTEENTH
CENTURY
CARICATURE

amans sont ce là ! quelle frugalité d'adjustement, et quelle sécheresse de conversation ! ” Clearly Moliere knew Terborch's dandy.

To laugh at the dandy, or even the “ dandy-zette ” when periodically she returns to pink legs (Nos. 93 and 94), is all very well—men have always done this, and it is easy—but dandyism is often an expres-

CARICATURE AND COSTUME

sion of genius, an outlet for something greater behind. The wise caricaturist will feel the rustle of the silk and know when he touches the finer imaginative quality within. Disraeli, Oscar Wilde, Bulwer Lytton were dandies ; and are we not told how St. Augustine, St. Francis, St. Thomas à Becket were tarred in their youth with their radiating brush of dandyism ? I spoke of the Victorian preoccupation with clothes. It was not only decorum and prurience that moved the men of that age ; it was also in part an æsthetic reaction against the dreariness of Protestantism, the ugliness and horror of industrialism.

There are many masters I might take to illustrate the Victorian handling of costume in caricature, but let it be Du Maurier ; he does it so delicately. Du Maurier's "Ineffable Youth" (No. 95) is the Victorian dandy ; he is like Maclise's drawing of the author of "Vivian Grey," one of the convincing people, his dandyism floors us. We ask, is it pose or is it genius ? The adoring women are about him, his hat is immaculate, his hand on his fur collar, his fur collar folded over his heart. They are admiring an "extremely old master—say Fra Poncinello Barbaragianno, A.D. 1266-1281 ?"

Matter-of-Fact-Party. But it's such a repulsive subject !

Ineffable Youth. Subject in Art is of no moment. The Pictchah is Beautiful !

Matter-of-Fact-Party. But you'll own the Drawing's vile, and the Colour's beastly.

Ineffable Youth. I'm colour blind, and don't p'ofess to understand D'waing ! The Picktchah is Beautiful.

Matter-of-Fact-Party (*getting warm*). But it's all out of perspective, hang it ! And so abominably untrue to Nature !

Ineffable Youth. I don't care about Naytchah, and hate perspective ! The Pictchah is most Beautiful !

CARICATURE

Matter-of-Fact-Party (*losing all self-control*). But dash it all, Man !
Where the dickens is the beauty, then !
Ineffable Youth (*quietly*). In the Pictchah.

And fully to enjoy the text we need the drawing. Yet the caricature is not in the drawing, the caricature is in the idea ; it is conveyed through the subtle handling of Victorian costume.

There is in Du Maurier's manner a tender irony and



95. MODERN AESTHETICS—"THE
INEFFABLE YOUTH"

DU MAURIER

suggestion. If you go at it rough-handed you will not understand. "Little Tommy Bodkin" (No. 96) who takes his cousins to the opera is more obvious ; but, says the master characteristically, "Just hint a fault," —they suggest he should remove his hat,—and no one could handle the delicacies of costume so as to hint with such gentle irony. Du Maurier, even as Keene or Gavarni, was not primarily a caricaturist, but it is

CARICATURE AND COSTUME

impossible to treat of caricature, especially in costume, without giving him a place and a very high one. His masterpiece, if we set aside the types already referred to, deals with what happens to a man's shirt in a night-



96. "JUST HINT A FAULT" DU MAURIER

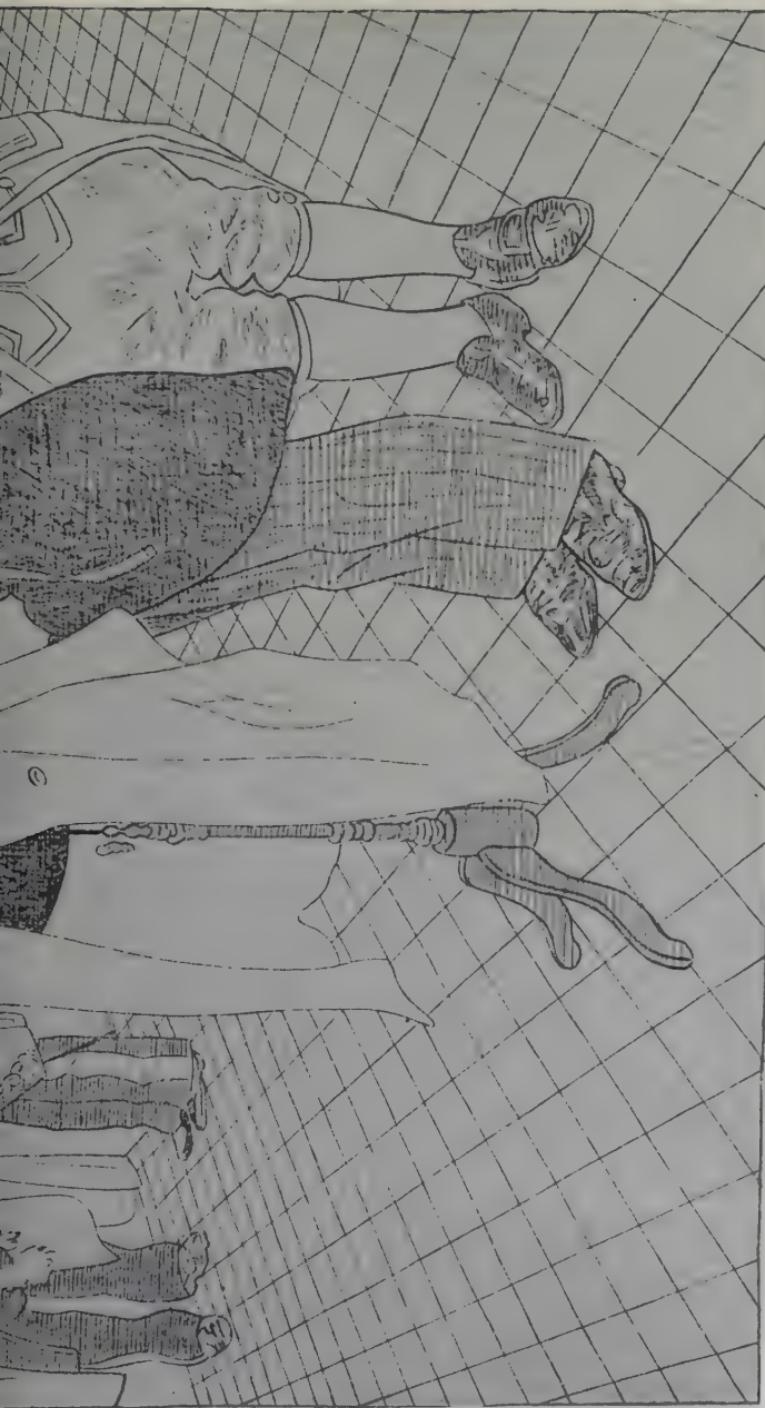
mare, and all that we feel about it—the man who had to play the "Lost Chord" on the banjo at the Albert Hall before the *elite* of London. We are that man.

One other aspect of costume and its caricature in our time remains to be considered. "When you have found the Grail," some one asked of the young

CARICATURE

Victorians who modelled themselves on the well-groomed knights of Tennyson's Round Table, "what are you going to do with it?" The question is still put, even to the Socialists who have inherited the pseudo-Nihilism of the Liberal reformers of the last century. We find it difficult now to plough through the windy verbiage of Teufelsdröckh; it seems, like so much of the destructive Liberalism of that age, to lead us nowhere. Perhaps that is because what it was out to destroy—the humbug of clothes—is gone; but the legacy of destructiveness remains. "Often in my atrabiliar moods," says Carlyle's Teufelsdröckh, "when I read of pompous ceremonials, Frankfurt coronations, Royal Drawing-rooms, Levees, Couchees; and how the ushers and macers and pursuivants are all in waiting; how Duke this is presented by Archduke that, and Colonel A. by General B., and innumerable Bishops, Admirals, and miscellaneous Functionaries, are advancing gallantly to the Anointed Presence; and I strive, in my remote privacy, to form a clear picture of that solemnity—on a sudden as by some enchanter's wand, the—shall I speak it? The clothes fly off the whole dramatic corps; and Dukes, Grandees, Bishops, Generals, Anointed Presence itself, every mother's son of them, stand straddling there, not a shirt on them; and I know not whether to laugh or weep." Laugh, of course; it is only a Victorian who could be "moved to tears" by such heavy matter, taken it so seriously, or put it in so many pompous words. Our modern caricaturists, Baumer, or Stampa, or Shepherd, or Fougasse, would have handled it with a swift delightful gesture, almost with the geometry of motion—kine-





97. "ALL HIGHEST CONTRIBUTION TO THE LEVY FOR THE DEFENCE
OF THE REALM"

BLIX

[To face page 127

CARICATURE AND COSTUME

matographically. The clothes would have been off before the tears were out, the draughtsmanship so quick we should have been through with our laugh before the sentimental Puritan was out with his moral. What the artists want now is a new "clothes philosophy," but they want it constructive, not destructive. Two post-Victorian caricatures well illustrate this, they reveal an instinctive knowledge of the significance of clothes. They point to something yet to come. The one is by the German "Blix," the other, which may be consulted in his *Types*, is by one of our Englishmen, William Nicholson.

The German democracy is laughing at "All Highest" engaged in making his contribution to the "levy for the defence of the realm" (No. 97). We note the patient footman, superlatively dressed, serving up the reels of thread to the imperial costumier, and we ask where the humbug of clothes shades off into the military uniform. Then we turn to Nicholson's "Sandwich Man," *ecce homo!* and we get the obverse of the picture. In this drawing is a sardonic and terrible irony—but unconscious, I think. Henley's verses that are gummed to it help, though they do not reveal its inwardness :

And in the gutter, squelching a rotten boot,
Draped in a wrap that, modish ten years syne,
Partners, obscene with sweat and grease and soot,
A horrible hat, that once was just as fine. . . .

. . . and the rest of it. In Nicholson's drawing of the drunkard sandwich man we have the last word in that "devil-take-the-hindmost" of industrial democracy against which Morris and the Socialists of a generation less blind to the æsthetic need rebelled. Had the man

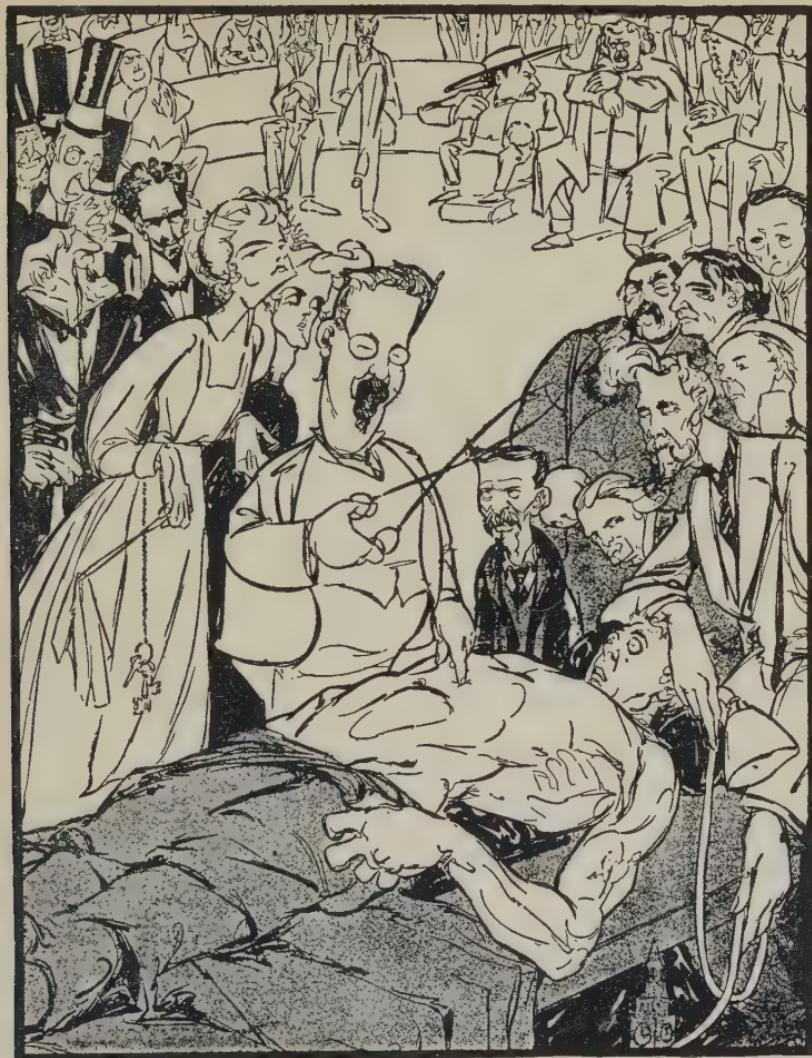
CARICATURE

his own clothes he might keep some shred of humanity and dignity ; it is because he is wearing ours that we shudder. The democracy of which some of our caricaturists dream is only possible if we get back to costume—not national costume, not military uniform, but costume of class, in which men are no longer struggling for precedence one with another in a general scramble, but proud of their status in a community where labour has in each case its own dignity, and costume is once more an expression of that dignity. That every one should wear the same coat and there should no longer be different liveries has been for the last hundred years now a symbol of industrial democracy. The artist holds that to be false teaching, and maintains there is a finer symbolism in which the clothes of a man's job in life shall express his humanity. Blix's drawing shows the humbug of costume misunderstood ; Nicholson's the horror of costume ignored.

§ 28. *Will Dyson as an Interpreter of Socialism*

We are still considering the men, not perhaps in the completeness of their work, but how in one or other aspect of it they illustrate the art of caricature ; here is another, much might be said of him—Will Dyson, the Australian. I propose here but to regard him as the exponent, in caricature, of Socialism, or rather of the religious quality in that industrial democracy to which we have just referred and as it appears to the English-speaking people. We may not like it ; when we see it destructive of beauty, and the things we cherish as artists, we hate it ; or when it insults us from an alien

WILL DYSON AS AN INTERPRETER



98. "THE DIVISION OF LABOUR"

DYSON

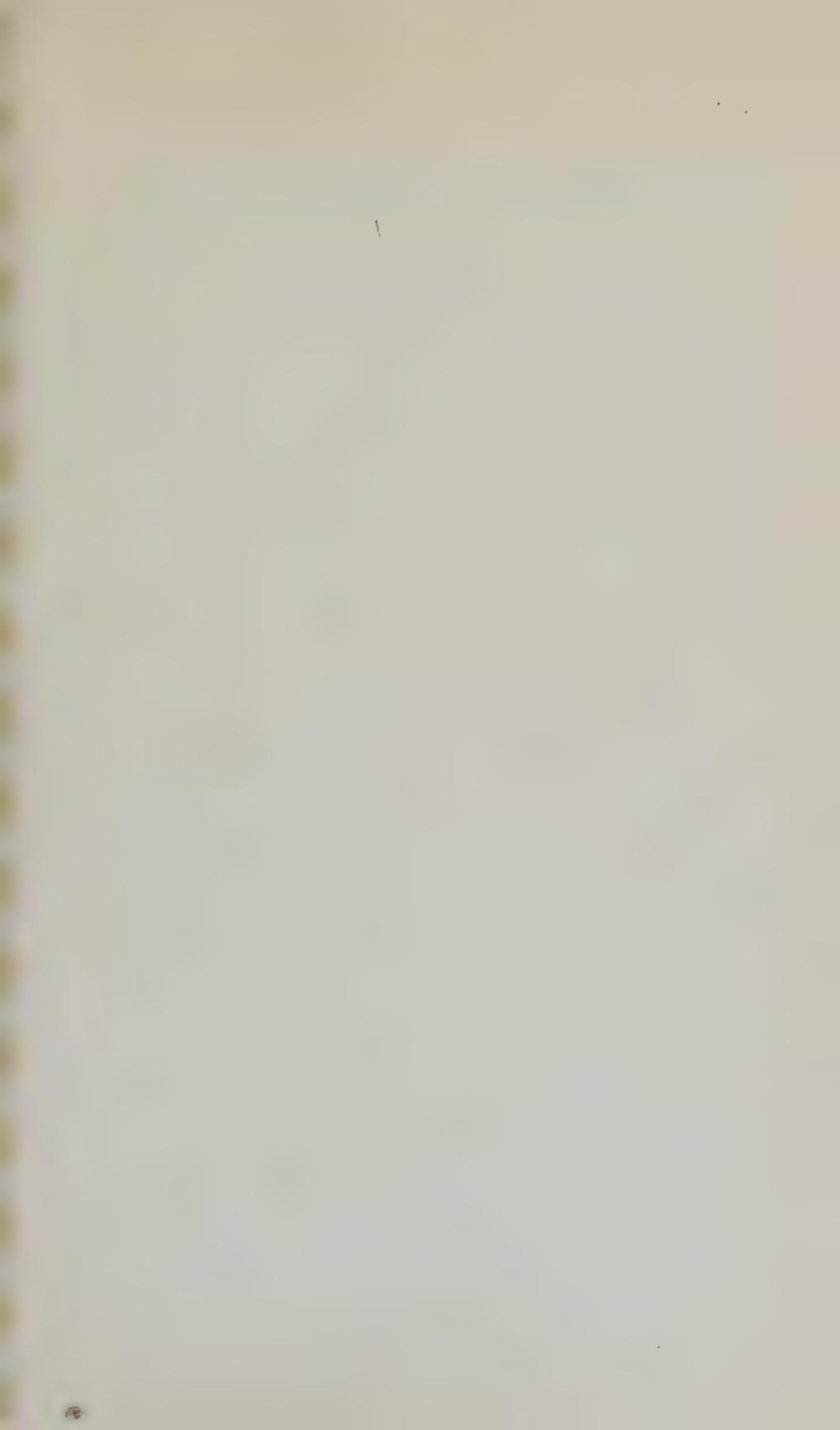
country, Jew-ridden, iconoclast, or as in Bolshevik Russia, we are out to fight it. But when the artist comes along, spies the idea behind, and interprets, he sets us thinking. Will Dyson's most significant work

CARICATURE

was done for the front page of a "Labour rag"—so it was called in those days by "very superior people"—the *Daily Herald*. I doubt if Labour understood it. But whether he is handling the Irish Revolution, the Suffragette question, the Fabian Socialism, I always feel in Will Dyson's work some of that thrill I felt in my boyhood when William Morris was haranguing the mob in Trafalgar Square, and Walter Crane was drawing invitation cards for the early Fabian Society gatherings—naïve and intensely serious, on blood-red cardboard with deckle edges. There can and shall be a nobler world, that is what he says, and to have that vision is the sublime privilege of youth. Dyson's cartoon of the "Division of Labour" (No. 98), by its official leaders, is one of the most brilliant caricatures of our time. Done by the exponent of the idealism of Labour, it hurt too much ever to be popular.

The cause, as Dyson drew it, was roughly pushed aside by the Great War, and there followed the *Kultur Cartoons* (see page 31), and a caricaturist's revelation of a new sort of devil. Dyson's devil, said H. G. Wells, in his introduction to those extraordinary drawings, "is a gross beast, with a small brain-case and a huge belly and loins—a disgusting beast of a devil." But the devil had his way, and ten years of life were lost, and half a century slipped back with its youth and its mirth.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself with our mirth ;
And overthrew them with prophesying
To the old of the new world's worth ;
For each age is a dream that is dying,
Or one that is coming to birth.





GOYA'S MANNER OF APPROACH

And the new age will not be born until it finds its caricaturist once again.

§ 29. *Goya's Manner of Approach*

We have seen how Dyson, Raemaekers, Daumier handled war in caricature ; of Goya it has been said that his etchings, "Los Desastres de la Guerra," are the greatest sermon against war that the genius of man ever devised. It is impossible to consider caricature without including them. Some of the drawings come upon us as with a lightning flash, revealing things terrible and profound. They have the same fury against destiny as has the work of Daumier and Raemaekers, but, just as with the latter, many of them cannot be classed as caricature. It is because they are by a great master, who when he chooses to laugh will laugh magnificently, compelling us to take him on his own terms, that we have to obey. This man now, with the claws and the bat's ears, writing in the great book ; has he not the essentials of caricature ? Goya calls the picture "Contra el bien general" (No. 99). What is the general good ? During war men sometimes call it the censorship. Or if we want the caricaturist goaded to fury by human folly, regard Goya's "Farandula de Charlatanes."

So in like manner we could pick many subjects out of "Las Caprichos." The caricaturist will do well to study Goya not merely in his etchings and drawings ; it is his manner of approach that matters. In "Las Caprichos" he has a drawing he calls "Los Chincillas." We are puzzled at first at the master's meaning

CARICATURE

and the thought he wishes to convey, sinister, laughable, and grim. We ask who are the Chincillas, and why are they padlocked and spoon-fed. He helps us with a stray note, scarce deigning to set it beneath the plate : " He who hears nothing, knows nothing, sees nothing, belongs to the numerous family of the Chincillas that has never been aught but good for nothing " (No. 100).

§ 30. *A Lesson from Daumier*

Forain said of Daumier : " Oh he was different from all of us . . . he was generous." The thoughtful caricaturist will ponder those words ; they go to the root of the matter. It has been said of him that the essence of his satire lay in this, that he interpreted mental folly in terms of physical absurdity. And what else is this but a conforming to Aristotle's canon as to the laughter that is fitting ? So those wonderful bourgeois of his at whom we laugh are of the family of the immortals, even as Franz Hals' Dutch jovialists or Peter Breughel's peasants or the types of Dickens. But there is about the pathos of Daumier's life and his poverty something that must fill every artist of caricature with faith and hope. Regard for a moment his studies of lawyers : not without reason did he dislike them, for he had his first insight into life as a cheap attorney's messenger boy, and for one of his first lithographs the law gave him six months. Daumier's hatred of the law was the reformer's hatred—the same hatred that Dickens had. The sham drama, the tragedy, the shame of it are set forth in such masterly pictures as " Le Défenseur " (No. 101), where the



100. "LOS CINCHILLAS"

GOYA

[To face page 132





102. "LE DÉPUTÉ VENTRIGOULARD ACHEVANT SE



TIONS LEGISLATIVES ET DIGESTIVES" DAUMIER

[To face page 133

A LESSON FROM DAUMIER

caricature is not of the man, theatrical and falsely forensic ; nor of the woman, sly and deep ; but of the idea of law and justice as men had degraded it.

In his political caricature on the staff of *Charivari* he left to Cham and the others the details, himself treating the broad principles. And we note in the difference of his handling—the technique of lithograph or wood-cut—how he simplifies lines and masses in order to get at the soul of things. Look for a moment at “ *Le Député Ventrigoulard achevant ces fonctions législatives et digestives* ” (No. 102). The physiognomy, in Daumier, expresses a man’s whole character ; a hanging underlip, a double chin, a roll of fat, a raised eyebrow ; no face of his is ever a mask, every touch characterises, fulfils Hogarth’s dictum. And the essence of Forain’s tribute lies in this : the caricaturist is ever in search of personalities, of scapegoats. Hatred is thus more easily concentrated ; and it is for most men less hard to hate than to be generous. That is why in the broad estimate of Daumier’s work we feel its greatness to lie in its generosity, we feel the pity and the love more than the hate.

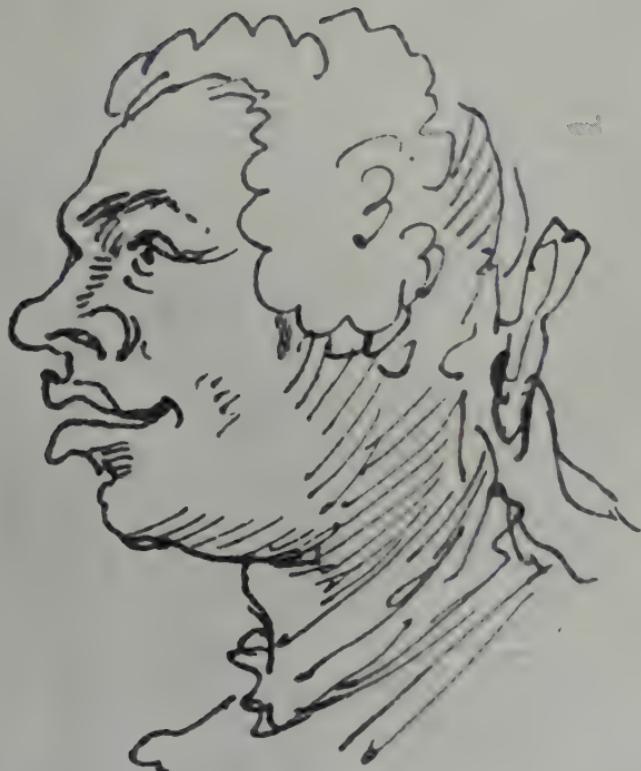
To put soul into journalism, and not lose your own soul while doing it, that, after all, was Daumier’s problem—as it is the problem of every caricaturist who has his living to earn. “ The man who sells the dirty linen of his soul daily for a bottle of sour wine and a cigar,” so John Ruskin once summed up the journalist ; if he sells only that, and not what is clean, it is possible that as a caricaturist he may win through. But the tragedy of Daumier’s life is such as should fill every artist in caricature with strength and hope. He thought he had

CARICATURE

failed, he battled with poverty, he got no recognition for what he deemed to be his best work, he went blind. Yet when we look back over 200 years of the art of caricature and ask who of those men saw with most vision, laughed with most sanity, and drew best, we should probably say Daumier.

§ 31. *Portraiture and Facial Caricature*

Hogarth's plea for truth in portraiture—what he calls “justness”—would be a good text for an essay on the distinction between great portraiture and great facial caricature. The aim of the former, as he told us, was not to exaggerate but to express that “character which, in the face, is the index of the mind.” It was Henry Fielding, our first novelist, who in writing about Hogarth, our first caricaturist, pointed to “licence in exaggeration” as being the essential quality of portrait caricature. Among the earliest of such portrait caricatures are those of Pier Leone Ghezzi, the Venetian, who died in 1758, and who appears with many others in Hogarth's plate “Characters and Caricatures.” There are sketch-books of Ghezzi's in the British Museum containing hundreds of portrait caricatures in ink. Many of these were of German celebrities drawn in 1722 and afterwards engraved by another hand and issued in Dresden thirty years later. I give one of Ghezzi's caricature sketches; it is of Pergolese, the organist and composer (No. 103). It shows the method. Ghezzi makes a special study of facial expression, the humorous as distinct from the idealised. He does not tell us this, but we feel that he is thinking



Pergolesio
è chiamato
di nuovo in
Roma L. 20 maggio 1734

103. "PERGOLESE"

GHEZZI

[To face page 134

PORTRAITURE AND FACIAL CARICATURE



104. "THE SUCK PURSES"

DORÉ

CARICATURE

about it. His is a departure from the classic handling of the Italian painters. We know that many of them—Lionardo, for instance—made drawings of the face which are sometimes classed as caricatures; but there the object seems to have been to draw, not the face but certain qualities accentuated for the purpose of the painter's own study. The Ghezzi collection has a different objective. He is trying to see what he can do with the overload, what the fluting of a lip will express, or the nose if elongated or snubbed, and he seems to me to have first stated the thought summed up in Ruskin's famous drawing of “the Apollo Belvedere and the self-made man.”

This study of facial expression in caricature is finely shown in Doré's drawing of the lawyers—“the suck-purses”—in Rabelais (No. 104). “By sucking very much, and that exceeding forcibly, and licking at the purses of the pleading parties, they to the suits already begot and engendered, form, fashion, and frame, head, feet, claws, talons, beaks, bills, teeth, hands, veins, sinews, arteries, muscles, humours, and so forth. . . .” It is needless to pursue further either Rabelais or Urquhart and Motteaux; those great classics may be consulted. They are the caricaturist's gold-mine.

Mr. Bohun Lynch, in his “Max Beerbohm in perspective,” gives several interesting studies in facial expression. They are Ghezzi and Hogarth brought up-to-date so to speak; the sketches for Mr. Cunningham-Graham, for instance, or Max's amusing “Self portrait” (No. 106), or Mr. William Nicholson's “Receipt for Max” (No. 107). In these, just as we saw in Busch, the line is gradually “saved” till



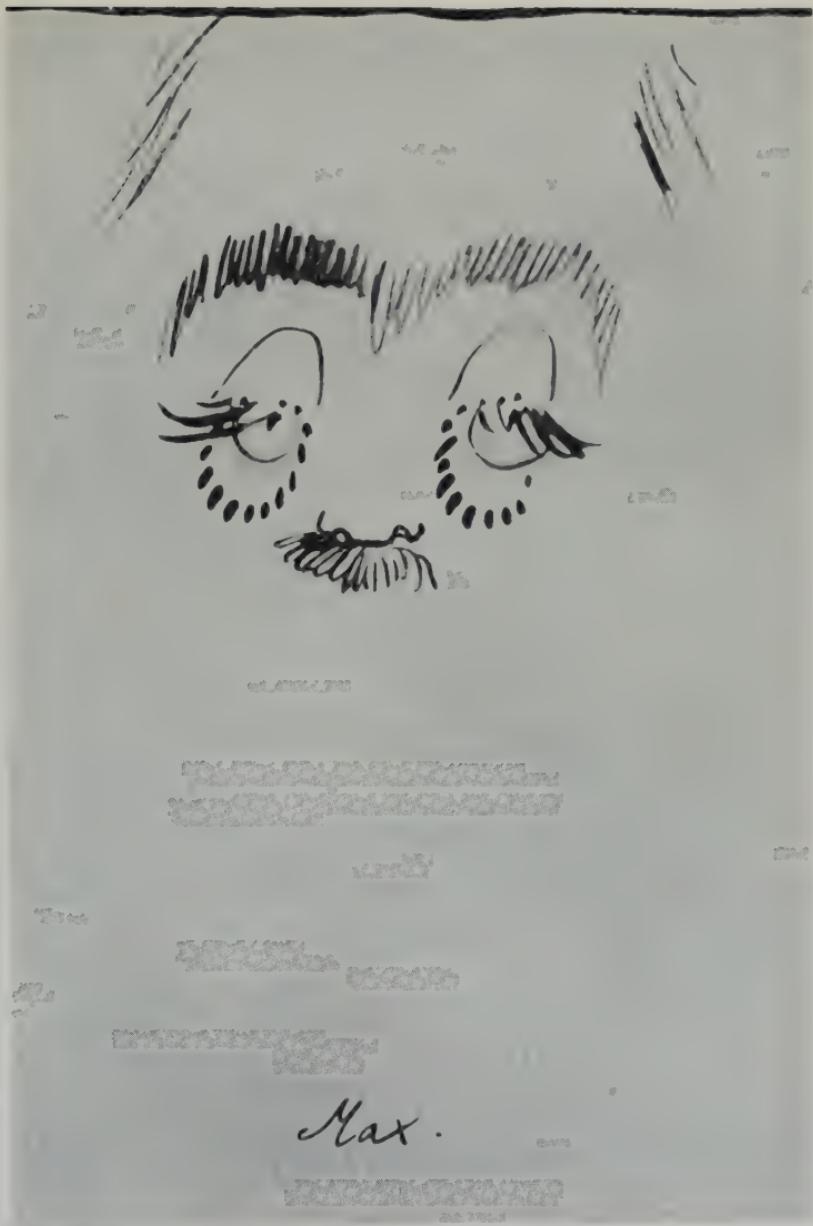
105. "STUDIES OF MR. CUNNINGHAME-GRAHAM"

MAX BEERBOHM

[To face page 136



106. "SELF POR- MAX BEERBOHM
TRAIT"



107. "RECEIPT FOR MAX"

NICHOLSON



108. SELF PORTRAIT

OSPOVAT

[To face page 137]

PORTRAITURE AND FACIAL CARICATURE

nothing remains of the portrait but the suggestion of such features as are to be laughed at or taken as typical.

In these, or such handlings as we get in Gulbranson's "Ibsen" (No. 112), or Golia's "Edward VII." (No. 109), or Ospovat's portrait of himself (No. 108), or Blix's "King Alphonso of Spain," we have the extreme—the last distillation of caricature. There is a tendency on the part of some of the younger artists to limit the art of caricature to such abstractions of line



109. "EDWARD VII AND ALFONSO OF SPAIN" GOLIA

and subject; but a study of the great masters of caricature and their use of the word hardly suffers the limitation.

It is sometimes difficult to say whether an artist characterises or caricatures, whether he has just put the needed emphasis to truth, or tipped it into caricature—given us the overload. Perhaps there is no border line, or the art has not yet discovered it. The question might be asked, for instance, of some of Ford Madox Brown's faces, or of certain post-impressionist portraits. Not even the most conservative of modern

CARICATURE

art critics would deny that the limitations of the art of portraiture have been extended since Cezanne, Van Gogh, Picasso, but the relationship of these new facial renderings to the older portraiture on the one hand and caricature on the other has not yet been determined. Of this I speak more fully below, but perhaps it is well here to bear in mind Fielding's words on "representational" portraiture: "It has been thought a vast commentation of a painter to say, his figures seem to breathe; but surely it is a much nobler and greater applause, that they appear to think."

Apart from the question of painter's technique—about which among artists and art critics there is constant difference of opinion—the question as to what constitutes a true portrait has to be differently answered by the portrait painter and the caricaturist. When we were considering the essentials of caricature I suggested that the artist's approach was the determining factor. Some portrait painters, we felt, were more remote from caricature than others, and that behind the "classic approach" lay the idea that perfection of type was attainable. Bellini's Doge "Leonardo Loredano," or Sir Joshua Reynolds' "Lord Heathfield," or Watt's "Tennyson," are doge, soldier, poet respectively. It is a glorification in portraiture, the expression of some visionary quality the painter wishes to convey. But the caricaturist cannot do this; his is not the classic approach, he is not concerned with the golden mean, and the limitations of his art are otherwise conditioned.

Some of these limitations we have already considered, among them the effect of reiteration and reduplication upon the mind. Caricature in portraiture moves like

PORTRAITURE AND FACIAL CARICATURE

a snowball enlarging as it goes, and taking a shape, and a truth of its own. At first it emphasises some particular feature, and little by little as it develops in reduplication it departs more and more from the norm—the actual lines of the face—and yet it may be as true as the best portrait. Why is this? Why are they both true?

Goethe helps us here. It is told of him how once, speaking of the spiritual splendour of Greek art, he told how it had the power of transforming things gross, base, brutal; making of such things, and of all that was at conflict with the divine, something as worthy of our contemplation as the noblest tragedy, and he illustrated this from Greek comic masks. They were just as splendid as the tragic masks. He told how he kept before him one such comic mask in bronze, nor would he exchange it for an ingot of gold. Goethe's inference would seem to be that as artists we can and should idealise, that we should not, merely in the spirit of pure science, accept and state, and that whether our mask be tragic or comic, we should look through it.

Lavater, in his Essays on Physiognomy, judging Hogarth by this classic standard, says: "In him, alas, how little of the noble, how little of the beauteous expression is to be found in this, I had almost said, false prophet of beauty! But what an immense treasure of features, of meanness in excess, vulgarity the most disgusting, humour the most irresistible, and vice the most unmanly!"

But the Swiss Classicist and the English artist were not out upon the same quest. Idealisation is not "justness," and beauty for ever reappears where we

CARICATURE



110. SIMON LORD LOVAT

HOGARTH

PORTRAITURE AND FACIAL CARICATURE

least anticipate. We might take Hogarth's famous portrait of Simon Frazer Lord Lovat (No. 110) as an example of his own conception of "justness"—characterisation as distinct from caricature. Here is the brave, but unscrupulous old Jacobite, humorist, and—so his enemies held—ruffian and traitor. The last word remains with the artist who, on the eve of his execution, limned his character. There are different roads to truth.

For the caricaturist who is also in search of truth, the life of every day is the essential thing, all the little trifles, tricks, gestures, clothes. The articulated man, the skeleton, or the ideal human being, may be beneath, but what is outside is for the caricaturist of equal importance. He cannot play Dürer's "Melancholia," nor be one of Giorgione's "Three Philosophers"; thrusting away from him the non-essentials, the things that obscure the vision. We underrate his work perhaps because it is so common and often passes with the morning's news sheet into the waste-paper basket. We are wrong. It is life, just as much as the other, life seen on the wing, and if the qualities are understood, just as true as the other. But it is only every now and then, as by inspiration, that even the greatest caricaturist when he handles portraiture rises to complete grasp of his subject in mastery of line and mass—the few supreme telling strokes. Then do we say, here is Tolstoi, Frederick the Great, Ibsen (No. 111), Napoleon. It is then that the words and teaching of Hogarth come back to us, as to the distinction between character and caricature, or that we appreciate the grammatisation of Busch, his reduction of the



Henrik Ibsen.

III.

GULBRANSSON

GREAT CARICATURE

subject to a few expressive strokes. And here in fine lies the distinction between the great caricaturist and the great portrait painter. The great portrait painter gives us, "with his utmost effort," the character of the man he is painting, not what other people think the man to be. The great caricaturist cannot do this, he has also to consider the other people ; he must not only give us his Tolstoi, his Ibsen, in the few firm flashing lines, he has also to show how the other people—how we in our moment of life—imagine them.

§ 32. *Great Caricature*

We are still trying to bring up-to-date this illusive word "caricature" ; and to show what as a modern art we mean by it. If it originates in England, and is part of the Englishman's mental equipment, the necessary condition of a sanity that has to do with his political environment and sense of freedom, he is now sharing it with others. But there is a further pleasant speculation—what constitutes great caricature ? Good draughtsmanship, we premised, was not an essential ; none the less it is the great caricaturists who are the good draughtsmen. Doré's ease of expression is often as great as Daumier's, but he said nothing with it. He was not a great caricaturist. He depended for his ideas, his vision, upon other men. He is at his best in his Rabelais, or his renderings of Münchhausen (No. 112). There, as in Theophile Gautier's translation, he interprets magnificently. Or when we finger our delightful English version of the great Master of Touraine, "faithfully translated from the French with variorum notes,"

CARICATURE



112.

DORÉ

we always feel that Urquhart and Motteux lurk behind. If we consider the leaders of the art of carica-

GREAT CARICATURE

ture over 200 years it is not the great draughtsmen that touch us most, but the men who think most intensely, laugh most kindly, and who at the same time can draw well—it is they who move us most. Nor are they necessarily the most popular ; it is well to remember that it is not popularity that makes a caricature great.

We still find certain questions unanswered. Ought we to estimate the greatness of a caricaturist by his political vision—his power of sizing up and dramatising the political moment ? Are Jane Austen or Moliere less admirable than Voltaire or Swift ? Or should we give a lesser place to Randolph Caldecott, George Cruickshank, or Spitzweg, than to Gillray, Caran d'Ache, or Sambourne ? Perhaps not, for when we think of them whose gift is the presentation of the inner, the anonymous life, other considerations enter. The comedy of manners may not seem so large in its framework as the political, but it is of the stuff that holds the framework itself together.

Greatness is to be measured by insight. The great caricaturist sees further. He discerns, though he may not understand. Crude idealisation, in war, of friend or ally ; vilification of an enemy, or the man who for the moment we are up against ; the gross jest with no thought in it, are the mark of the boor, the unurbane, the caricaturist of insufficient brains.

And caricature, as we now see it, is essentially a democratic art ; it can only flourish under democratic conditions. It needs liberty of speech and expression. It is not possible under autocratic forms of government. An autocracy cannot afford to suffer laughter ; it must

CARICATURE

destroy the jester or be itself destroyed. So caricature, as now understood, is the most concentrated form of criticism, its essential quality being to strip all things of their deceptive gloss, and pitilessly to reveal their true meaning. *Punch*, *Charivari*, *L'Eclipse*, *Kladderadatsch*, *L'Assiette au Beurre*, *Fischietto*, *Simplicissimus* are all illustrations of this, and point the same way.

Thus it comes that there is in this modern art of caricature, because of its quality of flash-like interpretation, the power, that all great art possesses, of withholding and suddenly revealing itself. We discover, when we least expect it, that we understood all along what the artist was after—the revelation, through form, colour, line. We discover suddenly what his symbol meant. Did we not see how in some of Daumier's great imaginative caricatures the whole inner history of European civilisation was lit up as a live thing from the “balance of power” to Geneva? Here we touch what the political philosophers—Le Bon, Graham Wallas and the rest—call mass psychology, “the crowd,” and how it is soonest moved. “Get your idea simply and clearly stated if you want to win the American democracy, the details may be worked out later.” So said President Taft to those of us who in 1916 were trying to formulate what afterwards grew into the League of Nations. “It is the fundamentals we need.” And he added: “We are merely the Tailors of Tooley Street. We know that we have a very good idea, but so far we have not been able to get the rest of the world to accept it. We have not found the formula.” It was the false dawn of the League of Nations, and we “Tailors of Tooley Street”

GREAT CARICATURE

needed our caricaturist. His art is essential to the structure of modern democratic society, no people can do without it, and to be good his drawing must have convincing simplicity, and he himself be as a sensitised plate in happy sunlight, quick to catch the movement and the meaning of life.

I suggested that the ideal caricature would give us statement without text—a thing difficult to do, for it means a perfect æsthetic *rappo*rt between the artist and his public, such as perhaps we often get only on the stage. The pictorial bob once loosed, it should be felt instantly. For, when all is said, the laugh rendered pictorially is more potent than the laugh that comes through words. “Use your eyes,” says our caricaturist. So with this quick, democratic art we get an ever increasing impersonality. Kings and great people bulk less than they did in men’s eyes a hundred years ago ; history grows more impersonal ; humanity is not less, it is even more important, but modern caricature, changing too, comes to be more and more an impersonation of ideas. The man in the street—this anonymous fellow—what is he thinking about ? Get at the soul of him. How often in the last fifty years have we not found how the crowned head, the politician, the priest, even the Press itself, have failed in the interpretation of the moment—but not the great caricaturist ? Something of a sudden has been flashed across the darkness and confusion, some Caran d’Ache, some Tenniel, some Th. Th. Heine, some Cesare, has epigrammatised, and said with a laugh : “That is what you are really thinking. Look ; here’s a picture of it. Clear away the fluff.” The caricaturist has had the vision.

CARICATURE

We laugh with him, for we see that what he says is true. We don't know why, but we know it is. Because it is what we ourselves were trying to think, and his laugh has revealed the truth.

So when we look at European history through the art of caricature it comes to be ever less a history of persons and ever more a history of ideas. Some of these are illustrated in the pictures I have shown ; there are many others. Here are some of the labels : "The colonial development of states" ; "Imperialism" ; "The growth of the capitalistic state," that is, the obverse of this Imperialism ; "Socialism and the mechanistic life that is its outcome" ; "The self-determination of small states" and the jingoism their emancipation induces. All the "isms" and abstractions ; how clumsy they sound thus stated, how simple they look when we see pictures of them. The supreme interest of the modern art of caricature, as a bioscope, is the quick interpretation of the ideas behind, and in them is the history of our time. To reach simplification, to clear away the humbug is the privilege of the great caricaturist. *Il faut être de son temps*, Daumier's maxim, merely means that truth, the eternal verities, must be continually restated. Our caricaturist will ever get at the heart of things ; so he passes with his happy pencil, tipped in irony or bitterness, and says with Piers Ploughman, "When all tresories are tried truth is the best." To be of one's time, not too much ahead of it, nor too much in the past, means recording it ; not merely flattering its fashions, and never losing sight, through all its changes, events and passions, of the essential humanity beneath.

113. PARABLE OF THE BLIND

PETER BREUghEL THE ELDER

[To face page 149



GREAT CARICATURE

Your great caricaturist is both historian and philosopher ; he achieves through sympathetic laughter.

I tried to show how caricature had its roots deep down in the religious sense. The twentieth century is discovering that many things thought to be dead in the nineteenth may not be so dead as they seemed. That is why the history of caricature has itself to be brought up-to-date. The clay of the Egyptian modeller, the vase from the Greek island, the Miserere in the Northern Cathedral, the wood-cut Broadside, and the modern Press, on each is marked some momentary understanding of life—with a laugh. Understand why those people laughed, and we shall know how great the artist was.

The elements of caricature are in the Gospels—exaggeration, as we meet it in the Orient to this day—the overload. Let the artist try to make a camel passing through the needle's eye ; or draw the difference, as did some of our Protestant Bible illustrators, between the beam in our own and the moat in our neighbour's eye, and he is at once in the region of caricature. “Can the blind lead the blind ? Shall they not fall into the ditch ?” It was Peter Breughel the Elder who put into that text not only caricature, but the noblest comedy (No. 113). Christianity and caricature, the words in juxtaposition, says Champfleury, suggest the discordant and the blasphemous (*semblent jurer*). But, he asks, “What after all is the doctrine that recalls to man his misery, praises the humble, and holds in disesteem the glories and the beauty of this life ; and what the art that despoils him of all his empty splendours ? La caricature, qui, a son insu, servait la

CARICATURE

doctrine chretienne." A later age might perhaps have thrown in Buddhism ; but the antithesis holds. Once approach the inner, the religious meaning of this mockery, and why different peoples are moved to mock, and we approach with more reverence. We touch the religion, the philosophy of the subject.

§ 33. *Caricature and Post-Impressionism*

I suggested that the distinction, or rather the alliance between caricature and certain modern tendencies in the graphic and plastic arts—for want of a more precise term let us call them "post-impressionism"—had not yet been defined. I do not venture to do it ; and perhaps it takes a painter, or that more rare and dangerous amalgam, a combination between the painter and the art critic, to do it. But let us for a moment examine the claim of the post-impressionists, and ask how much of the new æsthetics apply to the art of caricature as defined in these pages.

Here, as I understand them, are the postulates. That "the graphic arts are the expression of the imaginative life rather than a copy of actual life" ; a stimulus of this imaginative life, which is separated from actual life by the absence of responsive action. That while "responsive action in actual life implies 'moral responsibility,' in art we have no such moral responsibility—it presents us a life freed from the binding necessities of our actual existence." Next, that while "'morality' appreciates emotion by the standard of resultant action, art appreciates emotion in and for itself." That, therefore, we must "give up

POST-IMPRESSIONISM

the attempt to judge the work of art by its reaction on life, and consider it as an expression of emotions regarded as ends in themselves.” That, in fine, the test is not likeness to Nature, but “whether the emotional elements inherent in natural form are adequately discovered.”

The weakness of the new æsthetics is that they are unhistorical. Mr. Roger Fry, Mr. Wyndham Lewis, Mr. Clive Bell, and others who have defined them for us, know as well as any that the modern art of painting had its origins in mediæval workshop and Guild traditions, yet they seek to construct a valid body of æsthetics, not only ignoring those conditions, but what those conditions have resulted in. It cannot be done. Ruling out the origins—the ancient affiliations of the art of painting—leads them to an inevitable limitation. Thus Mr. Fry,* enumerating “the emotional elements of design,” the means by which the artist arouses our emotions, tells us there are five, or “possibly six”: “rhythm of line,” “mass,” “space,” “light and shade,” “colour,” and his possible sixth, “the inclination to the eye of a plane.” Why not texture as of a wall surface, whether in fresco, tapestry, or silk? Why not luminousness, as in enamel or mosaic? There are many other elements of design one might enumerate, and on the basis of which new schools and their æsthetics have been created by means of which the artist “arouses our emotions.” I am not here concerned with the æsthetics except in so far as they touch the art of caricature or its kinship to the younger movements in art. But where, under modern condi-

* Fry, “Essay in *Æsthetics*.”

CARICATURE

tions of life, the crafts are in effect dead, the art of architecture in so far as it is rooted on the crafts very sick, and the art of painting, as some think, moribund ; we observe that the art of caricature is very much alive, and this because of the Press, the cheap book market, and the pictorial advertisement—these are the vital facts.

Here, therefore, an architect may be permitted a reflection that perhaps escapes the painter or the art critic. If the painter aims at rendering the imaginative life in one craft for which the limitations of another are better adapted, even though they be longer to seek and harder of attainment, he is trying to do something by means of a short cut—and he may fail. He admittedly aims at what the post-impressionist calls “ significant form ” ; well and good, but can the final form be really significant if the materials, or the tools chosen, are such as not to give the necessary significance, *e.g.*, paint as against mosaic ? There are certain things the carver’s chisel can do, or the blacksmith’s anvil ; there are colour effects the enameller’s furnace or the tapestry weaver’s loom alone can give ; there are splendours that can only be got by the glass-blower, the worker in ceramics, or in the domed and moulded depths of mosaic, and that can never be reached by pen, pencil, brush, paint or fresco. And when the post-impressionist says to me : “ If I have not conveyed to you my feeling I have failed,” my reply often is, “ Yes, you *have* failed. But you have failed because you have tried to do it within a wrong limitation—because you have tried a short cut. Presented thus, your work is for me a mere *ébauche* ; if it be a fortuitous success it suggests

POST-IMPRESSIONISM

Frank Reynolds' caricature of the artist who, by mistake, sat down upon his own palette, and in so doing—after framing the resultant post-impression—committed “the picture of the year.”

This younger school, the post-impressionists, are, historically, a part of the movement known as “the Arts and Crafts,” a rebellion, and a very healthy rebellion, against the industrial conditions of our age and what they mean in life. In this rebellion all those of us who have stood for anything in the arts have at one time or another broken a lance. Every avenue to a livelihood, except that of the picture painter and the Press illustrator, being closed to the man who wishes to express the imaginative life, he rebels—and we are grateful to him for rebelling.

I do not suggest that the painter who works in what Mr. Fry calls “the Classic spirit,” *i.e.*, who “does not rely for his effect upon associated ideas,” may not make us feel deeply, and in a new way; but I submit that when the art of painting goes outside its limitations, and usurps what can only be done, or can be better done by, let us say, the art of architecture with its allied crafts, or the art of caricature, it may be dangerously near if it does not actually become imposture. And after all, many of these objects—we do not know quite what to call them—that offer themselves as pictures, what in fine is their function? If they do not succeed, as they claim to do, in making us feel; if we do not desire them as decoration; if, insisting each on its own separate frame, they are too independent to form part of the internal structure of our buildings; if they serve no useful end, such as did the gracious

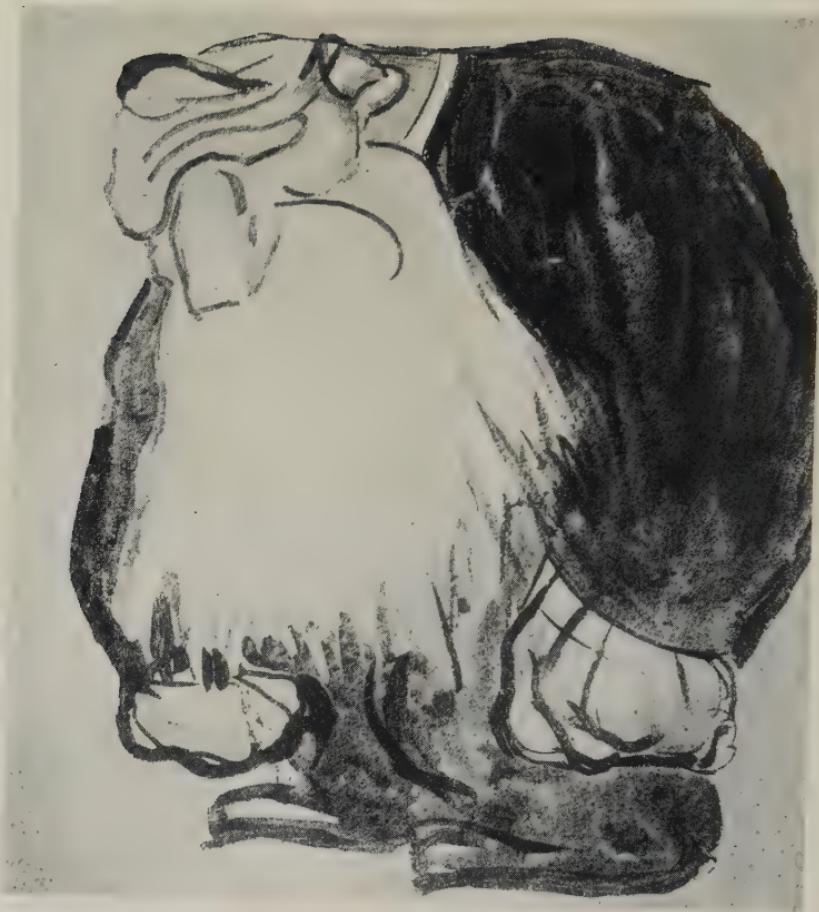
CARICATURE

human craftsmanship of old—what, and where are they? I submit that with ever so slight a shifting of the philosophic axis they can at least stimulate, help our laughter, form through exaggeration and the overload part of the art of caricature.

We seem always in these æsthetic speculations to get back to the Ruskinian view that no æsthetics independent of life as a whole are logically possible, that you cannot separate art from life, and must regard it as a part of the structure of your society. To do this is not, as Mr. Fry in his “Essay on Æsthetics” implies, the attitude of the moralist—a question of how life is to be lived; but it is a question of how society is to be constructed so as to make possible the imaginative life—that life which we are told “is separated from actual life by the absence of responsive action.”

The trouble for the moment is that, on the one hand, the preachers of the new State, or the men who believe themselves to be building it up—the official Socialists, for instance, in Europe or America—do not understand and have in their State no use for the arts; and on the other hand, the new philosophy of æsthetics, since it ignores life as a whole, is too limited to be of service in the new State. The attitude of those who stand for the former is that the State can do without the arts, of the latter that a philosophy of life may be built up within the compass of a picture frame and without reference to the State. The second view is as narrow as the first is futile. We are in an *impasse*.

A book on the art of caricature is not a political or a social treatise, except in so far as it points to the work



114. RODIN

OSPOVAT

[*To face page 155*

POST-IMPRESSIONISM

of caricaturists who, like Hogarth, Daumier, Spitzweg, Raemaekers, Dyson, have moralised in politics and social questions, but it may touch on the historic links between the art of caricature and the other arts ; and it may show how few have been the great caricaturists to whom the conviction has not come, that the finer imaginative life is possible, and that we should fight for it. Perhaps the difference then between our art of caricature and that of the post-impressionists lies just in this, that the former still needs some " practical response to the sensations of ordinary life," while the latter can do without it. I do not know. But here is an illustration with a question mark. Regard for a moment what has been called " the impish genius " of Ospovat in caricature. Every bit of boot, and neck, and hair, tells its story ; it is pared, and simplified, turned into pattern, or exaggerated, as the case may be. Ospovat—and we know he can draw representationally when he wants to—makes portraiture out of the whole figure ; the final result, as in the Rodin, is (*pace* Mr. Clive Bell) " significant form," " the emotional elements inherent in the natural form (of Rodin) have been adequately discovered." But is there any real difference between this and, let us say, a portrait by Picasso ? *

The new æsthetics which it is claimed as underlying the portraits of Picasso and the post-impressionists seem also to serve us with Ospovat. This imp of caricaturists once said that " Phil May in England, and Steinlen in France made almost all modern painting look foolish." Perhaps it is in the jest, in the folly and

* *E.g.*, No. 68 is the second London Post-Impressionist Exhibition.

CARICATURE

the consciousness of the folly, that the line of demarcation lies ; or is it merely that the one calls itself caricature and the other does not ? May be it is only the musician who can do what the post-impressionist claims to do—give us the emotion without response to the sensations of ordinary life. I prefer to think it can also be done by the architect in some association with the co-ordinated crafts ; for after all it is not the postulates of this new teaching we question so much as the inferences we are asked to draw from them, and I do not think we can really judge the value of, let us say, a portrait, without considering its response to the sensations of ordinary life.

It is the art of caricature, in fine, that challenges the new æsthetics as it has challenged so many other things before, whether in religion, politics, life, for it gives us the reality which is likewise truth. Ospovat is dead, alas, but I suggest now that some younger Puck among the new men, who is also a master of representational drawing, come along and embody for us this uncertainty, clear up our doubts, and reveal to us in caricature where precisely the distinction lies, for we seem to be in the Wood near Athens, and upon some of our eyes the juice of “ the little western flower ” has been squeezed by mistake.

George Meredith, estimating the response of different peoples to the spirit of comedy, tells us it is not so much a difference of race as of “ traditions, temper, and the style that comes of schooling.” I fancy the greatness and the insight of future caricaturists will be measured by their schooling in the larger world of Europe and America. It will be theirs to hit some

POST-IMPRESSIONISM

happy moment that shall make a whole world laugh ; or they will fashion some new comedy of manners as did the English, French, and German masters whose pictures we have reviewed ; or they may even devise some new abstraction, some method, such as the post-impressionists claim to have discovered of conveying feeling without associated ideas. I doubt the latter. But why should we fash ourselves ? For the time being we may take our art of caricature as we find it, in its happy relationship to life and life as a whole. " If," continues George Meredith, " you detect the ridicule and your kindness is chilled by it, you are slipping into the grasp of satire. If instead of falling foul of the ridiculous person with a satiric rod, to make him writhe and shriek aloud, you prefer to sting him under a semi-caress, by which he shall in his anguish be rendered dubious whether indeed anything has hurt him, you are an engine of irony. If you laugh all round him, tumble him, roll him about, deal him a smack, and drop a tear on him, own his likeness to you and yours to your neighbour, spare him as little as you shun, pity him as much as you expose, it is the spirit of humour that is moving you."

And if you set one or other of those things forth in a picture, no matter how badly drawn as long as it convinces, with a parable beneath it ; if you will, pull the man's nose here, or his leg there, just overloading your line or your thought, so as to take it into the region of that unreality which is likewise truth—you have caricature.

FINIS.

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LIST OF CARICATURISTS

LIST OF CARICATURISTS

CARICATURISTS and artists either on the Spiellman list in the "Encyclopædia Britannica," Vol. XII., or of whom I have seen work that has the quality of caricature as covered by my definition.

In many cases, where the name is not known, the signature only, when legible, has been given. The list lays no claim to accuracy. It will be found in several instances not to tally with the Spiellman list. Perhaps in an art where anonymity has been so often sought by the artist his identification will not be pressed, and my inaccuracies pardoned; but my hope is that some scholar with the necessary time and means at his disposal will some day revise and perfect this list.

The second column shows such date, newspaper, or clue as has been preserved among my notes. The reference to (Nap. III. Coll.) is to the collection in the London Library. The date, unless otherwise expressed, refers to the probable year of some caricature seen.

C. R. A.

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LIST OF CARICATURISTS

LIST OF CARICATURISTS

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Cay ()	(Berlin, 1915.)
Cesare ()	(U.S.A.)
Cezard (A.)	(1915.)
Cham. <i>See</i> de Nos.	
Charles (William)	(U.S.A.)
Chatillon (Pierre)	(Switzerland.)
Cheney (Leo)	(1916.)
Cheremokhin ()	(Russia, 1927.)
Cheval (E.)	(Brussels, 1870.)

LIST OF CARICATURISTS

Chevalier (Sulpice Paul).	“ Gavarni ”	(1804-1866.)
Chodowiecki (Daniel).	“ ”	(1726-1801.)
Chouquet (L.)	“ ”	(Nap. III. Coll.)
Cinirin ()	“ ”	(Turin.)
Claes ()	“ ”	(Belgium.)
Coco	“ ”	(Nap. III. Coll.)
Collett (John)	“ ”	(c. 1740.)
Colomb ().	“ Moloch ”	(b. 1849.)
Conacher (J.)	“ ”	(Sketch, 1914.)
Corseaux (J.)	“ ”	(1871.)
Costanza ()	“ ”	(Italy.)
Cottin (E.)	“ ”	(Paris, 1872.)
Coulon (J.)	“ ”	
Courtaux (E.) ?	“ ”	(Nap. III. Coll.)
Courtoujour (E.)	“ ”	(Nap. III. Coll.)
Coutan (Georges).	“ Pasquin ”	(b. 1853.)
“ Crafty.”	See Gerusez.	
Cranach (Lucas)	“ ”	(b. 1472.)
Crane (Walter)	“ ”	(1845-1915.)
Crawford (Will)	“ ”	(Puck, New York.)
Crombie ()	“ ”	(Passing Show.)
Cruickshank (George)	“ ”	(1792-1878.)
Cruickshank (Izaac)	“ ”	
Cruickshank (Robert)	“ ”	
Dalsani (N.)	“ ”	(Fischietto, Turin, 1914.)
Dalziel (B. C.)	“ ”	(Fun.)
d'Arnoux (Charles Albert).	“ Bertall ”	(1820-1882.)
Damblans ()	“ ”	(1916.)
Darjou (A.)	“ ”	(l'Eclipse, 1871.)
Darley ()	“ ”	(18th Century.)
Daumier (Honoré)	“ ”	(1808-1879.)
Deckers (P.)	“ ”	(Cologne, 1870.)
Delafoulhouze (Ernest)	“ ”	(1916.)
De la Tramblaie ()	“ ”	(Nap. III. Coll.)
Delaw (Georges)	“ ”	(le Rire Rouge, 1916.)
Demare (H.)	“ ”	(Paris, 1872.)
Deni ()	“ ”	(Russia, 1927.)
Deniau (L.)	“ ”	
Deteul (A.)	“ ”	(Paris, 1870.)
D'Hampol (A.)	“ ”	(1916.)
Diez (J.)	“ ”	(Munich, 1916.)
Doré (Gustave)	“ ”	(1833-1883.)
D'Ostoya ()	“ ”	
Doyle (John).	“ H. B.”	(1798-1868.)

LIST OF CARICATURISTS

Doyle (Richard)	.	.	.	(1824-1883.)
Dowd (J. H.)	.	.	.	
Draner ? <i>See</i> Renard ? "Piff"	.	.	.	(1862.)
Duforty (Raymond)	.	.	.	
Du Maurier (George)	.	.	.	(<i>Punch.</i>)
Dumontel (M. A.)	.	.	.	(Nap. III. Coll.)
Dupendant ()	.	.	.	(Paris, 1870.)
Dürer (Albrecht).	.	.	.	(1471-1528.)
Durrer (A.)	.	.	.	(<i>Simplicissimus.</i>)
Dusart (C.)	.	.	.	(1691.)
Dworski (N.)	.	.	.	(<i>Mucha</i> , Warsaw.)
Eddy (H. B.)	.	.	.	(<i>Life.</i>)
Eichler (R. M.)	.	.	.	(<i>Jugend.</i>)
Engert (Max.)	.	.	.	(Munich, 1903.)
Engh (J. C.)	.	.	.	(<i>Simplicissimus.</i>)
Ernst (M.)	.	.	.	(Munich, 1903.)
Faber ()	.	.	.	(S. America.)
Fabiano (E.)	.	.	.	(<i>le Rire.</i>)
Faido ()	.	.	.	(Turin, 1907.)
Faivre (Abel)	.	.	.	(<i>Echo de Paris.</i>)
Farago ()	.	.	.	(<i>Borszem Jánka</i> , 1901.)
Farolet ()	.	.	.	(Nap. III. Coll.)
Faustin. <i>See</i> Betbeder.	.	.	.	
Feininger (L.)	.	.	.	(<i>Lustige Blätter</i> , 1903.)
Fertom ()	.	.	.	(<i>Pilori</i> , Paris, 1897.)
"Fidus." <i>See</i> Diez.	.	.	.	
Finozi ()	.	.	.	(<i>Il Travaso</i> , Rome, 1916.)
Fiorini ()	.	.	.	(<i>Numero</i> , Turin, 1916.)
Flagg (J. Mortimer)	.	.	.	(<i>Judge.</i>)
Flo ()	.	.	.	(<i>La Bataille</i> , 1916.)
Flores (Ricardo)	.	.	.	(<i>Le Journal</i> , 1916.)
Forain (J. L.)	.	.	.	(b. 1852.)
Forbes (Ernest)	.	.	.	
Fores (E.)	.	.	.	(France, 1832.)
Forrester (A. H.). "Alfred Crow-quill."	.	.	.	
Förster (Chr.)	.	.	.	(Hamburg, 1870.)
Freville (F.)	.	.	.	(Nap. III. Coll.)
Frey (Otto)	.	.	.	(Vienna, 1905.)
de Fronda () ?	.	.	.	(Paris, 1870.)
Frost ()	.	.	.	(b. 1851.)
Furniss (Harry)	.	.	.	
Gaido ()	.	.	.	(Turin, 1906.)
Gaillard (G. fils)	.	.	.	(France, 1871.)

LIST OF CARICATURISTS

Galinis (D.)	(Berlin, 1903.)
Garvens ()	(<i>Fliegende Blätter</i> , 1927.)
Gassier (P.)	(France.)
Gastineau ()	(France, 1871.)
" Gavarni." <i>See</i> Chevalier.	
Gédéon ()	(Nap. III. Coll.)
Geiger (N.)	(<i>Jugend</i> .)
Gérard (J. I. I.). " Grandville "	(Paris, 1803-1847.)
Gerusez (Victor). " Crafty "	(b. 1840.)
Ghezzi (Pier Leone)	(d. 1758.)
Gibson (Charles Dana)	
Gilbert () . " Randon "	(1814-1845.)
Gilbert (Sir John)	
Gill (André). <i>See</i> Gosset de Guisne.	
Gillam (Bernhard)	(<i>Judgen d.</i> 1896.)
Gillam (Victor)	(<i>Judge</i> .)
Gillray (James)	(1757-1827.)
Gilpin (William) ?	(18th Century.)
Giris (César).	(1915.)
Golia ()	(<i>Numero</i> , Turin, 1914.)
Gosset de Guisne (L. A.). " Gill "	(<i>l'Eclipse</i> .)
Götz ()	(<i>Augsburg</i> , 18th Century.)
Gould (F. Carruthers)	
Goursat (Georges). " Sem "	
Goya (Francisco Jose)	(1746-1828.)
Graetz (F.)	(Vienna, 1903.)
Graf (Urs)	(1524.)
Grandville. <i>See</i> Gérard.	
Gravelle ()	(<i>Le Grelot</i> , 1905.)
Green (Nelson)	(<i>Puck</i> , New York.)
Green (S.)	(New York, 1916.)
Grévin (A.)	(France, 1827-1892.)
Grimm (S. H.)	(c. 1740.)
Grus (K.)	(<i>Mucha</i> , Warsaw.)
Guillaume (Albert)	(France.)
Guillaume (Edward). " Pepin "	(Nap. III. Coll.)
Gulbransson (Olaf)	(<i>Simplicissimus</i> .)
Hahn (Albert)	(<i>Notenkraker</i> , Amsterdam.)
Halkett (G. R.)	(<i>Punch</i> , 1914.)
Hamilton (Grant)	(<i>Judge</i> .)
" Hansi." <i>See</i> Waltz.	
Hantot () ?	(<i>l'Œuvre</i> , 1916.)
Harburger ()	(<i>Münchener Bilderbogen</i> .)
Harding (Nelson)	(U.S.A.)

LIST OF CARICATURISTS

Harrison-Eady ( )	.	.	.	.	(New York.)
Haselden (W. K.)	.	.	.	.
Hassall (John)	.	.	.	.
Hazard (A.)	.	.	.	.
Heath (William). " Paul Pry "	.	.	.	.
Heaton (H. R.)	.	.	.	.	(<i>Life.</i>)
Heine (Thomas Theodor)	.	.	.	.	(<i>Simplicissimus.</i>)
Hem (P. van der)	.	.	.	.
Hengeler (Adolf)	.	.	.	.	(<i>Fliegende Blätter.</i>)
Henning (Archibald S.)	.	.	.	.	(<i>Punch.</i>)
" Henri Somm." <i>See</i> Sommier.	.	.	.	.
" Henriot." <i>See</i> Maigrot.	.	.	.	.
Herford (Oliver)	.	.	.	.	(<i>Life.</i>)
Hermann-Paul ( )	.	.	.	.	(<i>France.</i>)
Heubner (F.)	.	.	.	.	(<i>Jugend.</i>)
Hine (H. G.)	.	.	.	.
Hogarth (William)	.	.	.	.	(1697-1764.)
Holbein (Hans " the Younger ")	.	.	.	.	(1498-1543.)
Holland (Frank)	.	.	.	.	(<i>John Bull.</i>)
Howard (William)	.	.	.	.	(<i>le Témoin</i> , Paris, 1908.)
Howard-Johnson (Chs.)	.	.	.	.	(<i>Life, d.</i> 1895.)
Howarth (F. M.)	.	.	.	.	(<i>Judge.</i>)
Humbert (A.)	.	.	.	.	(<i>Paris, 1872.</i>)
Hyde (W. H.)	.	.	.	.	(<i>Life.</i>)
IBels (H. G.)	.	.	.	.	(<i>France, 1916.</i>)
Iribé (Paul)	.	.	.	.	(<i>France, 1916.</i>)
Jank (Angelo)	.	.	.	.	(<i>Jugend.</i>)
Jeanjean (Marcel)	.	.	.	.	(1916.)
Jim.	.	.	.	.	(<i>le Mot, Paris.</i>)
" Job." <i>See</i> de Bréville.	.	.	.	.	(<i>l'Eclipse, 1869.</i>)
Johnson (A.)	.	.	.	.	(<i>Kladderadatsch, 1915.</i>)
Jonas ( )?	.	.	.	.	(<i>France.</i>)
de Jong (P.)	.	.	.	.	(<i>Holland, 1914.</i>)
Jordaan ( )	.	.	.	.	(<i>Notenkraker, Amsterdam,</i> 1916.)
Jouve (P.)	.	.	.	.	(<i>Assiette au Beurre, 1901.</i>)
Julio (G.)	.	.	.	.	(<i>La Reforme, Brussels, 1898.</i>)
Juillet (C.)	.	.	.	.	(<i>Nap. III. Coll.</i>)
Jüttner (F.)	.	.	.	.	(<i>Lustige Blätter, Berlin,</i> 1903.)
Juvenal ( )?	.	.	.	.	(<i>Nap. III. Coll.</i>)
Kat (H.)	.	.	.	.	(<i>Paris, 1872.</i>)
Keene (Chs.)	.	.	.	.
Kemble' E. W.)	.	.	.	.

LIST OF CARICATURISTS

Kepler (Joseph)	.	.	.	(<i>Leslie's Weekly</i> , 1838-94.)
Kessler ().	.	.	.	(U.S.A.)
King (Gunning)	.	.	.	
Kirby ().	.	.	.	(<i>New York World</i> , 1914.)
Klenk (Paul)	.	.	.	(France, 1870.)
Kley (Heinrich)	.	.	.	
Kling (Anton)	.	.	.	(Vienna, 1903.)
Kobelt (K.) ?	.	.	.	
Kostrand ()	.	.	.	(Vienna, 1905.)
Krain (Willibald)	.	.	.	(<i>Kladderadatsch</i> , 1916.)
Krety () ?	.	.	.	(France, 1870.)
Kubin (Alfred)	.	.	.	(Berlin, 1900.)
Kupka ( ) .	.	.	.	(France, 1900.)
Laci (F. von)	.	.	.	(Vienna.)
Ladreyt (Eug.)	.	.	.	(Paris, 1872.)
Laforge (Lucien)	.	.	.	(1916.)
Laurian (J.) .	.	.	.	(France, 1900.)
Lazaroum (Frans)	.	.	.	(Maestricht, 1914.)
Leandre (Charles)	.	.	.	(France, b. 1862.)
Lear (Edward)	.	.	.	
Lee (Alfred)	.	.	.	(1916.)
Leech (John)	.	.	.	(1817-1864.)
Leete (Alfred)	.	.	.	(<i>London Opinion</i> .)
Leeuw (L. de)	.	.	.	(Maestricht, 1914.)
Legrand (Louis)	.	.	.	(France, 1888.)
Lehmann (W.)	.	.	.	(Zurich, 1907.)
Lehmann-Schramm ()	.	.	.	(<i>Nebelspalter</i> , Zurich, 1897.)
Lemot (A.)	.	.	.	(Paris, 1872.)
Léonnec (Paul)	.	.	.	(<i>Journal Amusant</i> , Paris.)
Le Petit (Alfred)	.	.	.	(Nap. Coll. III., b. 1841.)
Lesage (J.)	.	.	.	(1916.)
Lesage (L. E.) "Sahib."	.	.	.	(b. 1847.)
Levering (Albert)	.	.	.	(<i>Life</i> .)
Lévy (Alphonse)	.	.	.	(b. 1845.)
Lewis (Robert)	.	.	.	(France, 1902.)
Lewis (Ul.) ?	.	.	.	(Nap. III. Coll.)
Lif () ?	.	.	.	(Belgium.)
Lig () ?	.	.	.	(1916.)
Liljefors (Bruno)	.	.	.	(Scandinavia)
Lindley-Sambourne	.	.	.	(<i>Punch</i> .)
Lindsay ()	.	.	.	(<i>Sydney Bulletin</i> .)
Lobel-Riche ( ) .	.	.	.	(<i>Petite Étampe Mod.</i>)
Lorentz ()	.	.	.	(Paris, 1854.)
Löschenkohl ( ) .	.	.	.	(Vienna, 18th Century.)

LIST OF CARICATURISTS

Luc-Cyl ()	(<i>Hommes du Jour</i> , 1916.)
Luce (Maximilien)	(France.)
“ Mac ”	(<i>Cape Times</i> , 1916.)
Maigrot (Henri). “ Piff ” ? “ Paff.”	(b. 1857.)
Manfredini ()	(Turin, 1916.)
Manyamaro () ?	(Spain, 1870.)
“ Marcelin.” ? Planat.	
Marcia ()	(Paris, 1871.)
de Marcilles ()	(1871.)
Marcus ()	(<i>Eulenspiegel</i> , Rotterdam.)
Marquet (G.)	(Paris, 1872.)
“ Mars.” <i>See</i> Bonovisin.	
Martino (Alberto)	(1916.)
Massimoqu ()	(Turin, 1916.)
Mathis (F.)	(Nap. III. Coll.)
Matt	(<i>Daily Dispatch</i> .)
Matthis (Hermann)	(Germany, 1870.)
May (Phil)	(d. 1903.)
Mayer (Robert)	(U.S.A.)
Mayo (C.)	(S. America.)
McCay (Winsor)	(<i>New York American</i> , 1914.)
McCutcheon ()	(U.S.A., 1915.)
McLaren (A.)	(1914.)
Mc Vickar (H. W.)	(<i>Life</i> .)
Meggendorfer ()	(<i>Fliegende Blätter</i> .)
Meid (Hans)	(<i>Lustige Blätter</i> .)
Menzel (Adolf)	
Merkel (C.)	(1850.)
Mesples (Eugène)	(1915.)
Métivet (Lucien)	(<i>le Rire</i> .)
Meyer (Conrad)	(1637:)
Meyer (H.)	(Paris, 1872.)
Miarko ()	
Minos	(<i>Numero</i> , Turin, 1916.)
Minshull (Captain)	(c. 1740.)
Mitchell (J. A.)	(<i>Life</i> .)
“ Mobb ”	(<i>l’Eclipse</i> , 1870.)
“ Moloch.” <i>See</i> Colomb	(Nap. III. Coll.)
Molynx (A.)	(Paris, 1905.)
Monbard. ? Loyer	(<i>l’Eclipse</i> .)
Moore	(<i>Boudilnik</i> , Moscow, 1916.)
Morel-Retz (L. P.). “ Stop ”	(b. 1825.)
Morgan (M. F.)	(1887.)
Morrow (George)	(<i>Punch</i> .)

LIST OF CARICATURISTS

Morsabeau ()	(Nap. III. Coll.)
Müller (Hermann)	(Germany, 1870.)
Musini ()	(<i>Numero</i> , Turin, 1915.)
Muyden (H. van)	(Zurich, 1897.)
“ Nadar.” <i>See</i> Tournachon.	
Nam (Jacques)	(<i>Journal</i> , 1916.)
Nankivell (Frank A.)	(<i>Judge</i> .)
Narer ()	(<i>Espana de Madrid</i> , 1915.)
Nasica ()	(<i>Numero</i> , Turin, 1916.)
Nast (Ths.)	(<i>Harper's Weekly</i> , b. 1840.)
Naudin (Bernard)	(1906.)
Nelan (Charles)	(U.S.A., 1859-1904.)
Nérac (H.)	(Paris, 1871.)
Neumont (Maurice)	(1916.)
Newman (William)	(<i>Punch</i> .)
Newton (Richard)	(England, 18th Century.)
Nicholson (William)	
Ninouvis ()	(Switzerland.)
Nirsoli ()	(Turin, 1908.)
“ Nix ” ?	(Paris, 1871.)
Nor ?	(<i>le Rire</i> , 1916.)
de Nos (Amédée). “ Cham ”	(b. 1818.)
Oberländer (Adolf)	(<i>Münchener Bilderbogen</i> .)
Ochs ()	(<i>Petit Parisien</i> .)
Olivella ()	(S. America.)
Olshausen-Schönberger (Kathie)	
O'Neill-Lathram (Mrs. Frances)	(<i>Judge</i> .)
Oniverta ()	(<i>Critica</i> , Buenos Ayres.)
Oppenheim (L.)	(Berlin, 1914.)
Opper (F.)	(U.S.A.)
Orens-Denizard ()	(1916.)
Orion ?	(<i>Eulenspiegel</i> .)
Ospovat (Henry)	
d'Ostoya (A.)	(France.)
Partridge (Bernard)	
“ Pasquin.” <i>See</i> Coutan.	
Patrioty ()	(Nap. III. Coll.)
Pankok (Bernhard)	(<i>Jugend</i> .)
Paul (Bruno)	(<i>Simplicissimus</i> .)
Paul (Hermann)	(<i>La Bayonette</i> , 1915.)
Pecht ()	(Frankfurt, 1848.)
Pellegrini (C.). “ Ape ”	(<i>Vanity Fair</i> , 1839-1889.)
“ Pépin.” <i>See</i> Guillaume.	
Petrella ()	(<i>Pasquino</i> .)

LIST OF CARICATURISTS

Pheo	(Nap. III. Coll.)
Picarol ()	(Barcelona, 1916.)
Picart ()	(c. 1720.)
Pille (Henri)	(France, 1888.)
Pilotell ()	(Nap. III. Coll.)
Pine ()	(c. 1720.)
Phillips (John)	(<i>Punch</i> .)
Platter (J. P.)	(<i>La Mode</i> , 1843.)
Poirée (Emanuel) " Caran d'Ache "	
Poitevin (P. L.)	(1916.)
Poulbot ()	
Powers (Ths. E.)	(U.S.A.)
Preston (M. E. Carter)	(Liverpool.)
Prosdocini ()	(Turin, 1916.)
Puppett ()	(France, 1897)
Quatrini ()	(<i>Avanti</i> , Rome, 1914.)
Racey ()	(Canada, 1915.)
Rackham (Arthur)	
Radiguet (M.)	(Paris, 1916.)
Raemaekers (Louis).	
Raemdonk (George van)	(<i>Amsterdammer</i> , 1915.)
Rafaelli (J. F.)	(Paris, b. 1859.)
Raffet (D. A. M.)	(1804-1860.)
Rata Langa	(<i>l'Asino</i> , Rome, 1916.)
Raven Hill (Leonard)	
Redon (Georges)	(1916.)
Régamey (F.)	(<i>l'Eclipse</i> , 1814-1878.)
Regord ()	(France.)
Réné (A.)	(Paris, 1902.)
Reynolds (Frank)	
Richardt (M.)	(Nap. III. Coll.)
Richter (Max.)	(Berlin, 1908.)
Ritchie (P. F.)	(<i>Bystander</i> .)
Reed (E. T.)	
Regnieck (Ferdinand von)	(<i>Simplicissimus</i> , 1906.)
Reinecke (Réné)	(<i>Fliegende Blätter</i> .)
Reinhart (C. S.)	(<i>Life</i> , 1844-1896.)
Renard (Jules). " Draner," " Paff " ?	(b. 1833.)
Retemeyer ()	(<i>Kladderadatsch</i> , 1901.)
Rethel (Alfred)	(1816-1859.)
Revere (Paul)	(U.S.A.)
Robida (A.)	(b. 1848.)
Robinson (W. Heath)	(<i>Sketch</i> , 1915.)
Roedel ()	(France, 1900.)

LIST OF CARICATURISTS

Roeseler (A.)	.	.	.	.	(<i>Fliegende Blätter</i> , 1916.)
Roga (P.)	.	.	.	.	(Nap. III. Coll.)
Rogers (W. A.)	.	.	.	.	(<i>New York</i> , 1916.)
Rogew (W. A.)	.	.	.	.	(<i>New York Herald</i> .)
Rojas (C.)	.	.	.	.	(S. America.)
Rollin-Kirby ( )	.	.	.	.	(<i>New York</i> , 1916.)
Rosambeau (B.)	.	.	.	.	(Nap. III. Coll.)
Roubille (A.)	.	.	.	.	(1905.)
Rousset ( )	.	.	.	.	(Paris, 1901.)
Rowlandson (Thomas)	.	.	.	.
Rupp ?	.	.	.	.	(<i>l'Eclipse</i> .)
Rusticus	.	.	.	.	(Holland, 1896.)
Ruttall ( )	.	.	.	.	(<i>Melbourne Punch</i> , 1916.)
Ryland ( )	.	.	.	.	(18th Century.)
Sacchetti ( )	.	.	.	.	(<i>Numero</i> , Turin, 1916.)
“ Sahib.”	<i>See</i> Lesage.				
“ Saïd.”	<i>See</i> Lévy.				
Sambourne (Lindley)	.	.	.	.	(<i>Punch</i> .)
Samuel	.	.	.	.	(<i>l'Eclipse</i> .)
Sandby (Paul)	.	.	.	.	(1725-1809.)
Sarka (F.)	.	.	.	.	(U.S.A.)
Savage (W. Beck)	.	.	.	.
Sayer ( )	.	.	.	.	(18th Century.)
Scarpelli ( )	.	.	.	.	(<i>Numero</i> , Turin, 1916.)
Schadow ( )	.	.	.	.	(Berlin, 18th Century.)
Schaick (S. W. van)	.	.	.	.	(<i>Life</i> .)
Scheffel (J. V.) ?	.	.	.	.
Scherenberg ( )	.	.	.	.	(18th Century.)
Schérer (L.)	.	.	.	.	(Paris, 1871.)
Schilling (Erich)	.	.	.	.	(<i>Simplicissimus</i> .)
Schlittgen (Hermann)	.	.	.	.	(<i>Fliegende Blätter</i> .)
Schmidhammer (A.)	.	.	.	.	(Munich, 1916.)
Schmidt (Alf.)	.	.	.	.	(U.S.A.)
Scholtz (Willhelm)	.	.	.	.	(<i>Kladderadatsch</i> , 1860.)
Schönmann (A.)	.	.	.	.	(<i>Jugend</i> .)
Schultz (W.)	.	.	.	.	(<i>Simplicissimus</i> .)
Schutz d'Arschviller	.	.	.	.	(<i>Le Pèle Mèle</i> , 1916.)
“ Sem.”	<i>See</i> Goursat.				
Seymour (Robert)	.	.	.	.
Silber (S. ? W.)	.	.	.	.	(1914.)
Sime (S. H.)	.	.	.	.
Simmel (Paul)	.	.	.	.
Slevogt (Max.)	.	.	.	.
Sluyters (Jan)	.	.	.	.	(1915.)

LIST OF CARICATURISTS

Smedley (W. T.)	.	.	.	.	(<i>Life.</i>)
Smith (H.)	.	.	.	.	(<i>Judge.</i>)
Smith (E. Boyd)	.	.	.	.	(U.S.A.)
Smolianinoff ( )	.	.	.	.	(Petrograd, 1916.)
Sokolowski (S. F.)	.	.	.	.	(Russia, 1902.)
Soldati ( )	.	.	.	.	(<i>Critica</i> , Buenos Ayres 1902.)
Somm (Henry)	.	.	.	.	(<i>le Rire</i> , 1905.)
Sommier (Henri). "Somm"	.	.	.	.	(b. 1844.)
Soranus	.	.	.	.	(<i>Amsterd. Courrant</i> , 1900)
Spitzweg (C.)	.	.	.	.	(1808-1885.)
Starrett (W. K.)	.	.	.	.	(U.S.A., 1914.)
Steinlen (T. A.)	.	.	.	.	(b. 1859.)
Stern ( )	.	.	.	.	(Munich, 1903.)
Stern (A. E.)	.	.	.	.	(<i>Life.</i>)
Steub ( )	.	.	.	.	(<i>Münchener Bilderbogen.</i>)
"Stop." <i>See</i> Morel-Retz.					
Strauch (Wolfgang)	.	.	.	.	(16th Century.)
Stronach (G.)	.	.	.	.	(1880.)
Stutz (Ludwig)	.	.	.	.	(<i>Kladderadatsch</i> , 1902.)
Sullivan (Edmund)	.	.	.	.
Sullivan (J. F.)	.	.	.	.	(<i>Judy.</i>)
Sullivan (T. S.)	.	.	.	.	(<i>Life.</i>)
Swayne (R. C.)	.	.	.	.	(U.S.A.)
Swinnerton (J.)	.	.	.	.	(U.S.A.)
Sylvany (Mlle.)	.	.	.	.	(1916.)
Tap	.	.	.	.	(France.)
Taylor (C. J.)	.	.	.	.	(<i>Judge.</i>)
Tegner (Hans)	.	.	.	.	(Scandinavia and D.)
"Tel" ?	.	.	.	.	(Paris, 1917.)
Tenniel (John)	.	.	.	.	(<i>Punch.</i>)
Theiss (Axel)	.	.	.	.	(Scandinavia and D.)
"Theo" ?	.	.	.	.	(1871.)
Thomas (Bert)	.	.	.	.	(<i>London Opinion</i> , 1916.)
Thöny (Eduard)	.	.	.	.	(<i>Simplicissimus</i> , 1915.)
Topham (Capt.)	.	.	.	.
Toppfer ( ) ?	.	.	.	.	(Switzerland.)
Touraine (Ed.)	.	.	.	.	(<i>Le Journal</i> , 1915.)
Tournachon (Felix). "Nadar"	.	.	.	.	(b. 1820.)
Townsend (F. H.)	.	.	.	.	(<i>Punch.</i>)
Trebbey (Syd.) ?	.	.	.	.	(<i>Bystander.</i>)
Trier (Walter)	.	.	.	.	(Germany.)
Truchet (Abel)	.	.	.	.
Untel	.	.	.	.	(Nap. III. Coll.)

LIST OF CARICATURISTS

Veber (Jean)	.	.	.	.	.	<i>(Assiette au Beurre, 1901.)</i>
Vernier (C.)	.	.	.	.	.	<i>(Charivari, 1863.)</i>
Victor (F.)	.	.	.	.	.	<i>(Der Floh, Vienna, 1904.)</i>
Vidalet (L.)	.	.	.	.	.	<i>(1916.)</i>
Vidas (E.)?	.	.	.	.	.	<i>(Paris, 1870.)</i>
Vinckeboons (David)	.	.	.	.	.	<i>(17th Century.)</i>
Vlaanderen (A.)	.	.	.	.	.	<i>(Hague, 1907.)</i>
Vogel-Plauen (H.)	.	.	.	.	.	<i>(Fliegende Blätter.)</i>
Volf (A.)	.	.	.	.	.	<i>(Paris, 1870.)</i>
Waddy (Frederick)	.	.	.	.	.	<i>(Once a Week, 1872.)</i>
Wagner (Robert L.)	.	.	.	.	.	<i>(Life.)</i>
Wahle (Fritz)	.	.	.	.	.	<i>(Fliegende Blätter.)</i>
Wales (J. A.)	.	.	.	.	.	<i>(Judge, 1886.)</i>
Walker (A. B.)	.	.	.	.	.	<i>(New York, 1916.)</i>
Walker (Jack)	.	.	.	.	.	<i>(Daily Graphic, 1915.)</i>
Waltz (J. J.). " Hansi "	.	.	.	.	.	<i>(Paris, 1916.)</i>
Ward (Leslie). " Spy "	.	.	.	.	.
Watson ( )?	.	.	.	.	.	<i>(18th Century.)</i>
Weal ( )	.	.	.	.	.	<i>(Paris, 1906.)</i>
Weed ( )	.	.	.	.	.
Weisgerber (A.)	.	.	.	.	.	<i>(Jugend.)</i>
Willette (A. L.)	.	.	.	.	.	<i>(b. 1857.)</i>
Wilke (Rudolf)	.	.	.	.	.	<i>(Simplicissimus.)</i>
Woodward (George Moutard)	.	.	.	.	.
Ynglada ( )	.	.	.	.	.	<i>(Iberia di Barcelona, 1915.)</i>
Zajaczkowsky (Th.)	.	.	.	.	.	<i>(Vienna, 1903.)</i>
Zayas ( )	.	.	.	.	.	<i>(U.S.A.)</i>
Zille (Heinrich)	.	.	.	.	.	<i>(Germany.)</i>
Zimmermann (E.)	.	.	.	.	.	<i>(Judge.)</i>
" Zut "	.	.	.	.	.	<i>(Paris, 1870.)</i>

INDEX

INDEX

A CKERMANN, 47
 Æsop, 86, 88
 Albert Hall (The), 125
 Alexandre (Arsène), 3
 Alfonso of Spain, 137
 All Souls, 109
Ally Sloper, 77
 Amsterdam, 109
 Aristotle, 11, 13, 14
Armado, 121
 Art Workers' Guild, 1
 "Arts and Crafts," 153
l'Assiette au Beurre, 16, 17, 60, 146
 Athens, 52
 Austen (Jane), 145

B ABY'S *Opera*, 105
Badinguet, 11, 96
 Bairnsfather, 76
 Balance of Power, 53, 54
 Balkans, 58
 Bateman, 26, 91
 Baumer (Lewis), 60, 114, 117, 126
 Baxter, 26, 76, 77
 Beerbohm (Max), 18, 19, 21, 24, 136
Beggar's Opera, 72
 Belcher (Geo.), 60, 111
 Bell (Clive), 151
 Bellini, 138
 Bergson, 13
 Berleux (Jean), 52
 Berlin Congress, 28
 Bethmann-Hollweg, 81
 Bible (The), 42
 Bibliomaniac, 7
 "Biedemeier," 98
 Birrell, 23
 Bismarck, 6, 11, 49, 81, 96
 Blake (W.), 67, 119
 Blix, 127, 128
 Blum, 3, 42, 65
 Bonapartism, 81
 Bon Gaultier, 103
 Bon (Le), 146
 Bosch (Jerome), 32, 105
 Boutet de Monvel, 99, 105
 Braakensieck, 57
 Brant (Sebastian), 8
 "Bredemeier," 98
 Breughel (Peter "the Elder"), 32, 108, 109, 110, 132, 149

Bisson (Adolf), 94
Britannia, 82, 83
 British Museum, 6, 45
 Broadsides, 44, 45, 46, 52, 88, 149
 Brown (Hablot), 101
 Brown (Ford Madox), 137
 Browne (Sir T.), 32
 Buddhism, 14, 150
Bull (John), 37, 38, 57, 82, 83
 Bülow (Bernhard von), 81
 Bunbury, 26, 33
 Busch (W.), 63, 64, 88, 89, 90, 91, 136
 Buss, 3, 101
 Butler (Samuel), 9

C AËSAR (Sir Julius), 120
 Caldecott (Randolph), 12, 13, 103, 145
 Callot, 46, 47, 49
 Calvin, 42
 Canterbury, 118
 Capitalism, 52
 Caran d'Ache, 19, 26, 27, 145, 147
 Carco, 3, 35
 Carlyle (Thos.), 126
 Carroll (Lewis), 105
 Catherine von Bora, 40
 Caxton, 86
 Cervantes, 9
 Cesare, 74, 147
 Cezanne, 138
Chadband (Mr.), 101
 "Cham," 52, 79, 133
 Chamberlain (Joseph), 11, 21, 81
 Champfleury, 3, 11, 70, 149
Charivari, 133, 146
 Charles II., 43, 44, 72, 92
 Chaucer, 118, 119
 Chesterton, G. K., 101
 Chevalier. *See* Gavarni, 92
 Children's Caricature, 9
 China, 57
 Chodowiecki, 97
 Chopin, 98
 Christianity and Caricature, 6, 56, 63, 149
 Church (The), 9, 63
 Cicero, 10
 City State, 52
 Clark, J. W., 8
 Clemenceau, 81

INDEX

Cleon, 11
 Cockayne, 101, 102, 103, 108, 110
 Commune (The), 96
 Coquinard (Monsieur), 92, 113
 Courbet, 95
 Court Masques, 21
 Cranach (Lucas), 32, 37
 Crane (Walter), 105, 106, 107, 130
 Crauford, 98
 Cromwell (Oliver), 45
 Cromwell (Richard), 43
 Cruickshank, G., 26, 99, 100, 145
 Cruickshank (Izaac), 33
 Cuttle (Capt.), 101
 Cyprus, 28, 29

DAILY Herald, 130
 Dandyism, 122, 123
 Daumier, 5, 14, 19, 25, 26,
 36, 49, 52, 53, 54, 55, 71, 77, 78,
 79, 80, 95, 113, 131, 132, 133,
 134, 143, 146, 148, 155
 De Coster, 76
 Delcassé, 60
 Devil in Caricature (The), 6, 14, 18,
 99, 113
 Dickens (Chas.), 96, 101, 111, 132
 Dideldorf, 91
 Disraeli, 28, 81, 123
 Don Quixote, 9
 Dooley (Mr.), 76
 Doré (Gustave), 96, 135, 136, 143
 Doyle (R.), 103, 105, 109, 111
 Dresden, 134
 Dreyfus, 95
 Du Maurier, 25, 62, 76, 92, 123, 124
 Dürer (Albert), 141
 Dyson (Will), 30, 31, 128, 129, 130,
 131, 155

ECLIPSE (l') 95, 146
 Edward VII., 59, 60, 137
 Einkreisungspolitik, 60
 Entente (Anglo-French), 60
 Erasmus, 8
 Essex House Press, 106
 Eulenspiegel, 76
 Everitt, 3, 99

FAUSTIN, 52
 Favre (Jules), 79
 Fielding (Henry), 134, 138
 Fischietto, 146

Fliegende Blätter, 88, 99
 Forain, 94, 95, 133
 Fougasse, 26, 91, 126
 Francis (St.), 123
 Franco-German War, 30, 52
 Frankfurter Laterne, 49
 Frederick the Great, 90, 91, 141
 Fry (Roger), 151, 153, 154
 Fuchs, 3, 5, 54
 Furniss (Harry), 83, 84

GAINSBOROUGH, 32
 Galsworthy, 78
 Gambetta, 95
 Gaskell (Mrs.), 98
 Gautier (Theo.), 92, 96, 143
 Gavarni, 60, 61, 62, 77, 92, 93, 94,
 95, 97, 112, 113, 124
 Gay, 72
 Germania, 82
 Ghezzi (Pier Leone), 134, 136
 Gibson (Dana), 76
 Gill (André), 52, 78, 79, 95, 96, 112
 Gillray, 14, 26, 33, 37, 38, 46, 47, 63,
 66, 145
 Giorgione, 141
 Gladstone, 11, 81
 Godefroi, 72, 73
 Goethe, 18, 139
 Gogh (Van), 138
 Golia, 18, 137
 Gospels (The), 108, 149
 Gould, 18, 21, 23
 Goya, 70, 131, 132
 Graetz, 57
 Graffito caricature, 6
 Graham (Cunninghame), 136
 Grand Carteret, 56
 Grey (Sir Edward), 15, 78, 82
 Guild of Handicraft, 107
 Gulbransson, 5, 18, 27, 55, 60, 78
 81, 142
 Gunpowder Plot, 109

HALLOWEEN, 109
 Hals (Franz), 132
 Harrington (Sir John), 120
 Hazelden, 91
 Heine (Th. Th.), 147
 Hengeler (Adolf), 60
 Henley, 127
 Hogarth, 14, 25, 32, 33, 37, 39, 46,
 64, 113, 114, 115, 133, 134, 136,
 139, 140, 155

INDEX

Holiday (Henry), 104, 105
Hudibras, 9
 Huguenots, 42, 46, 97
 Humanism, 32

I BSEN, 141, 142

JELLYBY (Mrs.), 101
 Job (book of), 18
 Jones (Inigo), 19, 20
 Jonson (Ben), 114
Jugend, 60
 Juttner, 72

*K*EENE (Ch.), 19, 60, 111, 112,
 113, 115, 118, 124
 Kemble (E. W.), 76
 Kermesse, 110
King Luckyboy, 105, 106
Kladderadatsch, 146
 Kley (Heinrich), 48
 Krishna, 6
 Krüger, 57
 Kultur Kampf, 37, 42

*L*AVATER, 139
 League of Nations, 15, 146
 Leech (John), 60, 76, 85, 86,
 111, 112, 113
 Lewis (Wyndham), 151
 Lionardo, 32, 136
 London, 45, 94, 96, 101
 Lords (House of), 24
 Louis Phillipe, 49, 70
 Lucian, 67, 99
 Luther, 37, 39, 40, 42
 Lyly, 119, 120
 Lynch (Bohun), 136
 Lytton (Bulwer), 123

*M*ACAIRE, Robert, 78, 79,
 80
 Maclide, 123
Malvolio, 121
 Mann (Thomas), 78
Marianne, 82, 83
 May (Phil), 26, 60, 111, 155
Measure for Measure, 120
 Meredith (George), 10, 156, 157

Micawber, Mr., 101
 Michel, 82
 Michelet, 80
 Millais, 24
 Molière, 80, 121, 145
 Momus, 8
 Montaigne, 70
 Moore (George), 24
 Morris (William), 21, 130
 Morrow, 26
 Müller, 32
Münchhausen (Baron), 143
Münchenerbilderbogen, 65, 91
 Munich, 49
 Murray's (Dictionary), 3, 34

*N*APOLEON I., 46, 47, 48, 89,
 141
 Napoleon III., 6, 11, 29, 49,
 96
 Napoleonic War, 46
 National Gallery, 121
 Newton, 33
New York Sun, 74
 Nicholas (Tzar), 59
 Nicholson (W.), 76, 127, 128, 136

*O*BERLÄNDER, 35
 Ollshausen-Schönberger, 67,
 68, 69
 Opper, 76
 Ospovat, 137, 155, 156
 Ottoman Empire, 56

*P*ALMER (Samuel), 98
 Pantaleone (San), 119
 Paris, 47, 80, 95, 96
 Parton, 3
Pasquino, 65
 Peloponnesian War, 52
 Penn, 121
 Pennell (Joseph), 113
 Pergolese, 134
 Peter de Gref, 76
 Picasso, 138
Pickelhaube, 49, 50
Pickwick, 101
Piers Ploughman, 148
 Pillpay (Fables of), 70
 Pilotel, 52, 79
Pinocchio, 99
 Pitt, 46

INDEX

Podsnap (Mr.), 101
 Pope (The), 37, 42
 Post-Impressionism, 150, 152, 155
 Prayer Book (Anglican), 67
Précieuses Ridicules, 121, 122
Premium (Mr.), 121
 Pre-Raphaelitism, 24
 Press (The), 4, 5, 6, 8, 37, 81, 82, 83,
 85, 153
 Priapus, 67
 Prince de la Paix, 70
 Protestantism, 42
 Provence, 99
PSST, 95
Punch, 18, 29, 41, 42, 65, 75, 83, 101,
 103, 111, 113, 146
Punsch, 51
 Purcell, 72
 Puritanism, 9, 114, 127

Q

UAKERS, 121
 Quintillian, 10

RABELAIS, 9, 92, 136
 Rackham (Arthur), 105
 Raemakers, 15, 18, 30, 131,
 155
Railway Juggernaut, 85, 86
 "Rataipol," 52, 80
 Raven Hill, 58, 85, 87
 Reformation (The), 8, 41
Reinecke Fuchs, 70
 Rembrandt, 32
 Renaissance (The), 10, 32
 Revolution of 1688 (The), 33
 Revolution of 1848 (The), 49
 Revolution (The Irish), 130
 Reynolds (Frank), 153
 Reynolds (Sir Joshua), 19, 138
 Rodin, 155
 Roeseler, 88
Roma Dea, 83
 Romanticism, 14, 24, 97, 98
Rose and the Ring (The), 21, 22
 Roshdesvensky, 60
 Rossetti, 32
 Rowlandson, 14, 26, 33, 46, 47, 63
 Rubens (P. P.), 67
 Ruskin (John), 113, 133, 136, 154
 Russo-Japanese War, 60

SAMBOURNE, 145
 Schubert, 98
Scouring of the White Horse,
 109
 Seccombe (Thomas), 111
 Seymour, 101
 Shakespeare, 9, 34, 120
 Sheppard, 126
Ship of Fools, 8
 Sickert (Walter), 32
Simplicissimus, 5, 65, 99, 146
Slate and Pennsylvania, 105
 Socialism, 94, 128, 130, 148
 Socrates, 11
 South Africa, 57
 Spitzweg, 25, 60, 76, 97, 98, 145, 155
 Stampa, 126
 Steinlen, 155
 Stevens (Alfred), 32
 Stoltze (Friedrich), 49
 Strang (William), 32
 Stutz (Ludwig), 59
 Sullivan, 91
Surface (Charles), 121
Surtees' Sporting Novels, 111
 Swift, 145

TAFT (President), 146
 Tarpeian Rock, 49
 Tenniel, 27, 28, 41, 42, 102,
 105, 147
 Tennyson (Alfred), 126
 Terborch, 121, 122
Teufelsdröckh, 126
 Thackeray, 18, 22, 78, 105, 113
 Thiers, 79, 96
 Thomas à Becket (St.), 123
 Tiepolo, 32
 Tolstoi, 27, 141
Tom Thumb, 99
 Trafalgar Square, 130
 Trollope (Anthony), 78
 Tuilleries, 47
 Turks, 28

UNCLE Sam, 82
 Urquhart and Motteux,
 136, 144
VALLTON, 18
 Vandyke, 32
 Velasquez, 32
Vera Historia, 99

INDEX

Verhaeren (Emil), 110
Vireloque (Thomas), 92, 94
Vivian Grey, 123
Voltaire, 94, 145

WAGNER (*Frontispiece*), 96
Wallas (Graham), 146
War in Caricature (The), 5
Waterloo, 48
Watts (G. F.), 32, 138
Weisgerber, 11
Weller (Sam), 101
Wells (H. G.), 130
Wemmick (Mr.), 101
Wertheimer, 70
Whistler, 97

Whitman (Walt), 24
Wife of Bath, 118
Wilde (Oscar), 123
Wilke, 18
Wilkie, 98
Willette, 66, 83
William II., 11, 127
Wilson (President), 82
Wordsworth (W.), 106
Wortley Montague (Lady Mary),
121
Wright, 3

YEATS (W. B.), 24
Yellow Peril (The), 74





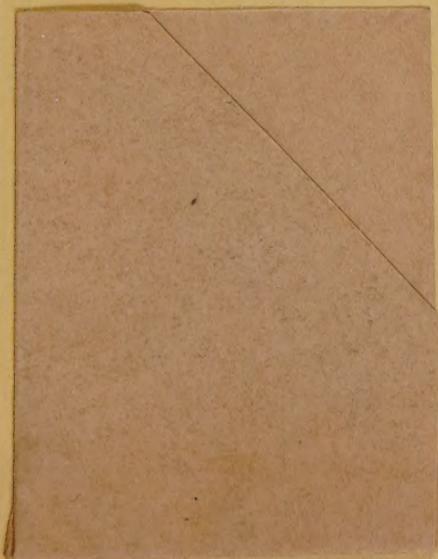
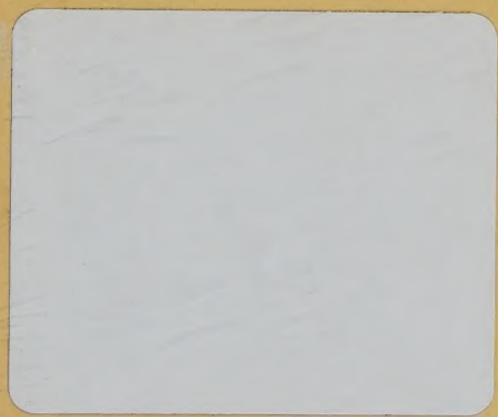
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